

# THE MUSICAL TIMES

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EALING, W.—DVOŘÁK'S "SPECTRE'S BRIDE."—"The difficult tenor part was in the capable hands of Mr. Ben Johnson, who achieved a remarkable triumph. The three beautiful duets with the soprano were exquisitely rendered, but the most dramatic scene was towards the end of the first part, where a climax is reached which can only be described as wonderful! Mr. Johnson was equal to the emergency, and the dramatic colouring which he gave to this scene in particular was one of the most brilliant features of the evening."—*Ealing Gazette*.

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"ELIJAH.—BROMLEY.—"The title-part was splendidly interpreted by Mr. Montague Borwell, and the main feature was mainly devotionism. The audience was made to feel that the Prophet was a sincere worshipper. There was no trace of boastfulness, and only a suggestion of righteous irony in the delivery of the Prophet's words in the Baal scene. The dramatic significance of the other portions seemed to arise out of the intense feeling of the singer. Mr. Borwell's earnestness of artistic aim and complete musical intelligence was revealed in every bar he sang. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression on many of his hearers."—Bromley Chronicle.

"Mr. Montague Borwell was a perfect exponent of the fiery Prophet. He is the nearest approach to Santley I have heard for a long time. The dramatic instinct, the necessary sarcasm, and the devotional spirit of the Prophet were all there. The great air, 'Is not His Word,' being sung with much spirit, the top F rang as resonantly as a bell. The beautiful air, 'It is enough,' was splendidly sung, and Mr. Borwell had to repeatedly bow his acknowledgments."—Tonbridge Free Press.

"ELIJAH.—STOURRIDGE.—"Mr. Montague Borwell sang the part of Elijah with fine dramatic expression. His taunts to the Priests of Baal were marked with bitter sarcasm, his appearances to Ahab with dignity, his lament on the betrayal of the people, and his invocation to God were most expressive. Altogether an individual performance."—County Express.

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*W. P. K. Thaxley*

## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1903.

W. G. McNAUGHT.

The art of music provides various outlets for the skill of those who practise it. 'One soweth, and another reapeth' is a true saying that finds appropriate application in this particular field. It is impossible to over-estimate the importance of tilling the ground—in other words, educating the children in a love of music. No thoughtful person will belittle the productive furrow of the popularizing of music in factory and workshop, by which lives are brightened and the art gains earnest-minded disciples. These thoughts are suggested in setting forth some incidents in the life of a man who has pre-eminently distinguished himself in his devotion to school music and the educational work of choral training and musical competitions, who deserves well of his fellow men, and who worthily finds a place in this series of Biographical Sketches.

William Gray McNaught was born at Mile End, London, March 30, 1849. His father, Donald McNaught, possessed the racial ardour and energy characteristic of the Highlander born. His taste for the great masters of literature and his early experiences and life of adventure in various parts of the world made him a welcome guest wherever wit, sentiment, anecdote and song were appreciated. He had a voice of fine quality and range. In his younger days he was a gifted exponent of old Jacobite songs, and his mental store of old ballads—some of which had not attained the dignity of print—was unique. Young McNaught received his education at a private school, where he became initiated into the ins-and-outs of the Tonic Sol-fa notation. He sang as an alto in the great choral concerts given by the Tonic Sol-fa Association at the Crystal Palace.

As a youth he was exceedingly fortunate in coming under the influence of such enthusiastic disciples of Bach as the late Miss Elizabeth Stirling and Mr. Andrew Ashcroft, now a veteran lover of music. Mr. Ashcroft kindly sends the following recollections of his young friend and protégé:—

I remember that McNaught as a boy sang the alto part of 'They loathed to drink of the river' (from 'Israel') at first sight. He worked in my choir after his voice had broken, and I subsequently encouraged him to take up music professionally. To this end I gave him such openings as I could for conducting, teaching, &c., and he has been good enough to say in public that he owed everything to me in the success he attained in the early stages of his career. But as anyone can see, this is only very partially true. It was his own industry, thoroughness, ability, and character that carried him through the not inconsiderable difficulties which met him from time to time.

Self-help has been an important factor in the life-work of W. G. McNaught. Who can over-estimate its value? At the age of sixteen he

and his friend Alexander B. W. Kennedy—now Dr. Kennedy, F.R.S., and one of the greatest authorities on electrical engineering in this country, but still an active amateur musician—set to work to learn the violin by themselves. Although unaided in their early studies, they so far succeeded that they themselves began to teach the instrument in classes formed in different parts of London—one rendezvous being in a thoroughfare suggestive of Biblical music—King David Lane, Shadwell. They paid four or five shillings a week for the rent of any odd workshop they could hire for their violin-teaching propaganda, and the rough music-stands and paraffin-oil lamps were quite in harmony with their limited means. No charge was made for the lessons given—thus music was disseminated purely for the love and enjoyment of the thing. The eagerness of these two young fellows to impart the knowledge they had so diligently self-acquired is worthy of all emulation.

At this time—at *about* 16—there were no indications of a professional career. Upon leaving school young McNaught entered the office of Mr. Tate, the eldest son of the late Sir Henry Tate, Bart., of picture-gallery-munificence fame, in order to learn the intricacies of the coffee trade. But it soon became evident to both employer and employed that the latter had more taste for music than coffee, the art being to him, in the words of Polyphemus, 'sweeter than the berry.' He soon made his mark as a member of the Ashcroft-Evans choir—a flourishing organization meeting at Stepney. He stepped from its ranks into the conductorship of an instrumental band connected therewith, a body of players prone to give 'lively selections of music.' When barely out of his teens he conducted performances of oratorios ('Judas Maccabæus,' &c.) at Finsbury Chapel, the Bow and Bromley Institute, and elsewhere. The conductorship of a concert entirely devoted to Madrigals furnishes proof of the eclecticism of his tastes and capabilities even in those early days. With an economy quite in keeping with his Highland descent he sang the chief baritone part in Lahee's cantata 'The Building of the Ship' in addition to wielding the baton; indeed, at this time he frequently appeared as a solo vocalist at concerts.

In 1868 he obtained a first-class certificate in musical theory given by the Society of Arts, John Hullah being the examiner, and three years later he also gained a small prize given by this Society, and awarded by G. A. Macfarren, for an 'Elementary Musical Composition.' Little did he then think that he would become an examiner himself for the Society of Arts, a post he now holds. At the end of 1871 he bade farewell to Mincing Lane and coffee, and in January, 1872, entered the Royal Academy of Music in order to further qualify himself for the profession of music. Before, however, relating some of his experiences at Tenterden Street, reference must be made to the many hours he

spent at the British Museum reading treatises on music, and devouring the philosophical and scientific writings of Herbert Spencer, Charles Darwin, and others. The reading of brainy literature has always had a very strong fascination for him, the philosophical bent of his mind finding a perennial well-spring of refreshment in such literary excursions. He acted as amanuensis to the late John Curwen for a year or two during the period of his writing some of the chief of those educational treatises which are associated with the practical founder of the Tonic Sol-fa system. 'I was deeply impressed,' he says, 'with Curwen's penetration into the core of things, and his sane and luminous literary expression of his ideas. In dictating or criticising an explanation he would say: "It must be made quite clear to the ill-educated and unaided student in the village."' Dr. McNaught was for many years the Professor of Music in Homerton Training College, a post which connected him with the Education Department. His equipment in music, like that of many other men who have made their mark, was influenced by attending the Monday Popular and Crystal Palace Concerts, the audiences of which included no one more interested and observant than W. G. McNaught; and he is not alone in paying a very high tribute to the value of these educational agencies and to the priceless possession of knowledge of the finest music thus acquired.

To return to the Royal Academy of Music. He took up four subjects! 'Too many,' he says, 'master of none.' He studied under Sir G. A. Macfarren (harmony), William Foulkes (violin), F. R. Cox (singing), and Thomas Wingham (pianoforte). His recollections of Macfarren may be told in his own words:—

'After the obfuscations resulting from a gloomy endeavour to reconcile and assimilate counterpoint according to Cherubini, Albrechtsberger and others, the clearness of Macfarren's contrapuntal rules with all their artificiality was a welcome relief. It was so possible to understand and remember what one might and might not do even though the must-nots often sounded better than some of the mights. As no book on Macfarren's counterpoint existed at that time, I tabulated the rules and examples for my own use, and afterwards asked Macfarren whether I might read a paper on his system to a certain society and later on publish it. With characteristic kindness he offered to hear me read my manuscript, and he consented to its publication on condition that I stated that the system was his, in case when he himself issued a book it might not be thought that he plagiarised from me!'

Of his pianoforte professor, he says:—

'Thomas Wingham, a musician of great promise, was my pianoforte teacher. He had a charming personality which endeared him very much to those privileged to enjoy his friendship and confidence. Our intercourse sadly interfered with the pianoforte lessons. But it was well

understood that we both preferred to discuss some absorbing topic, rather than that I should play Beethoven's Sonatas (with impromptu revised texts!) which he set me to learn with a fine disregard for my technical capacity. My friendship with him dated from the time before he embraced Roman Catholicism, and while he was organist at Bickley Church and in the throes preceding the momentous decision. His early death was deeply lamented by all who knew him, and by no one more than myself.'

While in this reminiscent mood he recalls his friendship with another distinguished 'old boy' of Tenterden Street in these terms:—

'Among those with whom my work has associated me I gladly reckon Mr. Edward German. When I abandoned teaching the violin I was fortunate in being able to induce so excellent a violinist to take up some suburban pupils. This led to his playing first violin in a private orchestral band which I conducted for many years. I well remember how the otherwise tedious journeys home were enlivened by various discussions. One topic was whether there was a career for him as a composer. In view of what has happened since, I feel that I showed a sad lack of foresight in cold-watering the idea. Other discussions revealed a vein of awesome transcendentalism in his beliefs and experiences that may some day find vent in his music now so far from being morbid or introspective.'

McNaught played among the violins in the Academy orchestra, then conducted by John Hullah, who, by-the-way, observing his predilection for popular musical instruction, wanted him to take up his (Hullah's) system and teach the fixed Doh! At a terminal examination before a Board of Professors he had to play a violin study entirely in the second position. 'It is rather difficult to play in tune in that position,' calmly remarked Sterndale Bennett, an opinion entirely shared by the nervous subject of the remark. His pupilage at the Academy convinced him of one thing—that he was not destined to become a composer. He says: 'Would that going to academies and colleges had the same effect on the many students who *think* they possess creative gifts.'

His fellow-students at the Academy included Eaton Fanning, Louis Napoleon Parker (now a celebrated dramatist), W. Frye Parker and Frederic Corder. 'Corder,' he says, 'used to bring huge tomes of full scores, and I used to think of him as Full Scorder,' adding, 'my own name has so often inspired profoundly original but withal obvious puns, that I may be allowed to retaliate.' In 1878 he was elected an Associate, and in 1895 a Fellow of the Royal Academy of Music.

To his studentship period (1872-1876) at Tenterden Street—he has been a student all his life—belong some important events in his career. Early in 1873 he formed a large choir at Stepney, which was practically a continuation of the



Ashcroft-Evans choir with which he had long been connected. In July of that year he led this choir to victory at the National Music Meetings held at the Crystal Palace. The judges were Barnby, Benedict and Henry Leslie. The winning of this prize (£100) was not only a feather in his cap, but greatly helped to make his name known as a successful trainer of choirs and skilful choral conductor. In the same year (1873) he became Precentor of Stepney Meeting House, an office he held for ten years. In 1874 he accepted the conductorship of the choir and orchestra and became teacher of the music classes connected with the Bow and Bromley Institute. Here for sixteen years he did splendid work. The performances reached a high standard of excellence, and under his auspices many important compositions were made known to East-end audiences. He had the good fortune to be surrounded with an earnest-minded band of workers, true lovers of music, who readily caught his own enthusiasm and masterful thoroughness. Circumstances compelled Dr. McNaught to resign the conductorship of this art-loving institution, and the genuine and widespread regret thus caused found tangible expression in a presentation on December 14, 1900, under auspices which must have been exceedingly gratifying to him. An interesting outcome of the Bow and Bromley period was his marriage, on July 31, 1878, to the accompanist of the Society, Miss Clara Weybret Waller, who will be remembered by former Academy students as an excellent pianoforte player. Their second son, William, who seems to have inherited his parents' musical gifts, has recently obtained an exhibition at Worcester College, Oxford.

Resourcefulness is one of the many useful qualities possessed by Dr. McNaught. An instance of this in regard to making his way in the world is to be found in an article he contributed to the *Tonic Sol-fa Reporter* of January, 1879, entitled 'How to make a connection. By a professional teacher.' Many a young professional musician starting on his bread-earning career will read the following extracts from this frank piece of autobiography with interest, and doubtless with profit:—

A young man should welcome any opening that gives scope for practice, and he need not be fastidious over remuneration. Before I ventured to make up my mind to make a profession of teaching, I taught a number of small classes in an amateur fashion, and meantime worked hard as a student. Then I started by letting some of my circle know I was willing to teach. After waiting a little time I was offered an engagement in a public elementary school in a suburban district. I found the work would consume six hours, and that after deducting expenses I should *net* less than five shillings. However, I did not hesitate, but threw my whole strength and knowledge into the work, with the result that I was soon able to suggest a demonstration. The schoolmaster heartily co-operated, and having influence in the district, he was successful in gathering a large number of residents. The demonstration had an excellent effect, and at the close of the meeting I was offered another engagement in a private school for ladies.

He subsequently goes on to relate one of his most amusing experiences of teaching class-singing in schools:—

Several years ago I taught in a young gentlemen's preparatory school. There were only eight pupils, and one and all were determined to thoroughly enjoy my society. These young gentlemen had not long left the comparative restraint of the nursery, and evidently regarded school as a happy hunting ground. I was simply defied, and could get scarcely a note from any of them. One boy had a remarkable faculty of making the most absurd puns, and another by dint of daily practice was able to entertain me with the most horrible and ludicrous contortions in face and body, very much appreciated by his sympathetic companions. Heavens! how those boys roared at 'taa-tai' and became apoplectic at 'tafatefe'! And the disrespectful use they made of the hand-signs! Once I weakly asked their opinions of mental effects, and had no reason to complain of diffidence or reticence, but it was long before I ventured to ask them again. Sometimes I closed the lesson with a severe moral lecture, and on one occasion when I thought I had made a profound impression, in the dead silence that followed a boy said, with great solemnity, 'Let us pray.'

The sequel to this outburst of piety was as unexpected as the solemn call to devotion, certainly no less gratifying. He says:—

Regularly I came away faint with disappointment, with self-respect damaged and a consciousness that if I did not find out some way of reaching these lads I should have to confess want of capacity for the very work I wanted to do. So I persevered, and after trying many plans, the most successful of which was singing little songs to them, I induced one or two to care for the lesson. Just then the class was broken up by withdrawals, and I heard no more of it for some time. But last year I was invited to teach in a first-class private school nearly thirty miles distant from the former school. Arrived at the station on my first visit, I was astonished to find two of my unruly boys sent to welcome me and show me the way. These boys had carried their liking for singing to their new school, and had prevailed upon the management to form a class. The headmaster of this school, a gentleman of refinement and broad culture, quickly saw the merit of our educational plans, and took the greatest interest in the class and insured its success. I was soon asked to teach in another school of the same type in the near neighbourhood, and here again have been compelled to decline to extend my connection.

School music and all that pertains to this important field of popular music instruction has entered very largely into the life work of Dr. McNaught—in fact, he is without doubt the greatest living authority on this important subject. It would be impossible to state the number of children and teachers that have passed through his hands in the many schools and institutions at which he has taught class-singing and the art of teaching. His experience in this respect is unique. For instance, quite 20,000 of the school teachers in this country have been individually examined by him in his capacity as Assistant-Inspector of Music in Training Colleges. Moreover, he has read very widely on the subject, and in 1880 he made a tour of schools in Holland and Belgium in order to see what was being done in those countries. The result of his observations appeared in a pamphlet of great interest and value.

He is a born teacher of children. Let us endeavour to record some impressions received

on a recent occasion from personal observation at two of his school classes, both in Baker Street. The first is a flourishing preparatory school for boys, of which Mr. E. T. Bull is the headmaster. Class I. consists of lively young gentlemen whose bodies have an extraordinary capacity for wriggling. Dr. McNaught, however, soon gains their attention and affection with his happy combination of the *suaviter in modo* and the *fortiter in re*. He sorts the boys into divisions, A, B, C, &c., according to tune and time ability. Promotion from A to B, from B to C, &c., is the result of attainment, and is keenly sought after. His method of pitching upon individual boys while the others listen for any mistakes is very fruitful in the matter of attention. The singing of a scale omitting a certain note, or the repetition of a certain note, stimulates powers of observation, and it is quite astonishing how quickly he transforms the 'lame ducks,' as he calls them, by his methods. Class II. is formed of older boys, who in due time will be moving on to Eton, Winchester, and other great public schools. The tone produced by these thirty to forty boys is excellent. It is beautifully demonstrated in some three-part voluntaries extemporized by Dr. McNaught on the modulator, in which he himself sings the bass part; syncopations or chromatic notes introduced in his part do not disturb the boys, who sing on with evident delight and keen appreciation of the music. Mr. Bull, the headmaster above referred to, in the course of a conversation upon the influence of music teaching on the general education of the boys, says:—'The singing-lesson as given by Dr. McNaught is a real intellectual training—closeness of attention and alertness of mind are two of the most obvious results. It is scarcely possible for a lesson in any other subject to be given with such skill as to be a better mental discipline.'

The other school, of which Miss Franks is the Principal, is of the Kindergarten species. Here a class of little people, ranging in age from seven to ten, cluster round Dr. McNaught in fearless friendship. One of his methods is to get each child to sing a 'scale scrap' of three notes, he giving the Doh. A girl will be sent out of the room in order to sing a note in a certain progression or the last phrase of a song in the distance, not as a punishment, but as a privileged echoist. A specially interesting feature is a tune-making incident. Four of the little girls stand round Dr. McNaught, who sings a phrase of two bars. Girl No. 1 adds two more bars, and this antiphonal extemporization goes on till quite a pretty tune of sixteen bars is evolved. The teachers hearing these lessons are highly privileged.

Further testimony to his teaching gifts is furnished by Mr. James Gallie, of Glasgow, in these words:—

It is now close upon twenty years since, as a student at the Summer course for teachers at the Tonic Sol-fa College, I first made the personal acquaintance of Dr. (then Mr.) McNaught. He was one of the four professors who in turn conducted the Art of Teaching class

for one week. This class met daily from 9 till 11 a.m., and the work consisted of specimen lessons given by the professor, criticism lessons taught by the students, and outlines of lessons as a daily written exercise. Dr. McNaught's week was always looked forward to by the students with the keenest pleasure. In it there was not a dull moment, not an instant wasted; in fact, before we sometimes realised that he had entered the class-room, he had taken up a subject left over from the previous morning, or started something new in a way that at once claimed our attention. Believing that example is better than precept, he taught a great deal himself, and, to young teachers, the advantage of seeing at work a born teacher whose powers had been strengthened by study and practice was incalculable. In all my experience I have never met a teacher who could better sustain the interest of his pupils by the force of his teaching, readiness of illustration, and complete good humour. Dr. McNaught's criticisms of the lessons taught by the students, while perfectly candid and thorough, were never calculated to dishearten, but rather to stimulate to fresh effort, and praise from him was praise indeed.

Dr. McNaught proposed the School Teacher's Music Certificate of the Tonic Sol-fa College. He is joint author with Mr. John Evans of 'The School Music Teacher,' a recognised textbook which has had a very large sale since its issue by Messrs. Curwen in July, 1888. His editorship of Novello's School Music Series, is too well known to need any eulogy. He has edited the *School Music Review*, the first journal ever issued in this country entirely devoted to school music, since its commencement in 1892.

His reputation for expert knowledge of school music and its requirements led the late Sir John Stainer to appoint him, in 1883, one of his Assistant Inspectors of Music in the Education Department (England and Scotland). For nearly twenty years, until after the lamented death of Sir John Stainer in 1901, Dr. McNaught served the Department with ungrudging devotion. It is an open secret that for many years he did the lion's share of the work. He was continually at the call of the authorities at Whitehall, but when the time came (in 1901) for the appointment of a new Chief Inspector he was offered a position which he did not feel able to accept, and so to the regret of a large circle, musical and scholastic, he severed his long official connection with the work. But he still gives the bulk of his time and thought to school music matters.

He speaks with warmth of his obligations to Stainer, and of the influence on his career of his close intimacy with that remarkable personality. He says: 'I owe a deep debt of gratitude to Stainer for all that he did to encourage and help me professionally. That he trusted me with so much responsibility in work connected with the Department was a great incentive to me to deserve such confidence.'

Before referring to an important sphere of Dr. McNaught's life work—adjudicating at competitions—a few biographical particulars may find a place at this point. In 1896 he received the degree of Doctor of Music from the Archbishop of Canterbury. This honour was

absolutely unsought by him, its conferment being due to the influence of Sir John Stainer and Sir George Grove. The latter, by-the-way, said to him, 'I used to know your father when he conducted the Tonic Sol-fa concerts at the Crystal Palace!' The 'father' was the man—which may be taken as an unexpected tribute to the perennial youth of Dr. McNaught. Many articles and lectures have come from his pen. Chief among these are two papers read before the Musical Association, 'The History and Uses of the Sol-fa Syllables' (January 10, 1893), and 'The Psychology of Sight-singing' (December 12, 1899), with Sir John Stainer, the President, in the chair on both occasions; 'Music and Singing: their place in Education,' read at the Friends' Guild of Teachers in 1902; articles on 'Music' in 'Cassell's Popular Educator'; a series of twelve articles on 'Music in the Sunday School,' contributed to the *Sunday School Chronicle* during 1902; and the chapter on 'Vocal Music' in Mr. P. A. Barnett's 'Manual of Teaching and Organization in Secondary Schools.'

As an adjudicator at choral competitions Dr. McNaught is *facile princeps*. He has so methodised his methods, so to speak, that adjudicating is in the nature of a science when he is the judge. His thoroughness and consummate mastery of every detail may be gathered from the following specimens of his award, extracted from the printed report of a Morecambe Musical Festival:—

## BLACKPOOL GLEE AND MADRIGAL SOCIETY.

Accuracy of Notes and Time.	Intonation, Quality, & Balance of Tone.	Attack Pronunciation, Enunciation.	Expression and Pace.	General Effect.	Total number of Marks.
Max. 10.	Max. 10.	Max. 10.	Max. 10.	Max. 20.	Max. 60.
a 10	10	9	10	19	58
b 10	9	9	9	19	56
c 10	10	10	10	20	60-174

(a) Tone mellow and full of beauty. Engaged the ear at once. *Forté* on page 4 checked rather soon. Blend rich and smooth. The altos luscious. *Fortes* magnificent. The whole reading was a combination of the fervour of No. 1, with the dignity and majesty of No. 2. There was breadth and reserve in the expression.

(b) Hard to find fault with a detail. Enunciation was a great virtue. Basses came out particularly well. Rhythm carried one away. It was brilliant. A point that held one spellbound was the alternation of the importance of the parts. It was orchestral in treatment.

(c) The fine, full, sweet tone at once held attention. The *fortes* were moving, they were very loud, yet free from noise. The resources of this choir as to tone are splendid. The delicacy of the phrasing was charming. The note of anguish was caught in the expression. A memorable performance of a beautiful piece.

No one is better able to testify to Dr. McNaught's remarkable success as an adjudicator than Canon Gorton, founder and chairman of the Morecambe Musical Festival, who, in response to our request, writes as follows:—

It is dangerous to pass a judgment on a judge, but it is not dangerous to state that Dr. McNaught is the prince of judges. For six years he has acted as an adjudicator at the Morecambe Festival. On some

occasions he has acted as sole adjudicator, on other occasions he has shared the duties with Sir Frederick Bridge, Sir John Stainer, and Sir Alexander Mackenzie. These notable musicians were among the first to recognise his supreme fitness for the post.

First, he is capable of standing a full day's hard work, his attention never flags—his interest never wearies. Secondly, from the moment he enters his lofty seat he is the centre of attraction. His criticisms are awaited with interest. He never hesitates for a phrase. He can express any shade of praise or blame with the right epithet.

He takes the audience into his confidence—he may amuse, but he never wounds. With children he is inimitable; blest himself with goodly stature, the tinier the tot, the more consideration the little one receives. He is above all an educationalist, and one who has seen him rehearse 200 children in a cantata will not forget his display of how to win attention, and how to make a rehearsal a delight.

The competition under his guidance becomes a school, and the report and remarks which he writes are of such value from an educational point of view, that we yearly publish them complete, and choirmasters are thankful to obtain these annual reports as a guide for future progress.

I well remember meeting the late Sir John Stainer at the railway station, when in his kindness of heart he came to Morecambe to taste of our quality. He spoke of his dear friend McNaught. How he spared him (Sir John) all worry, and made his work a pleasure; how he looked forward to his succeeding him in his work of Chief Inspector; how, but for his aid, he would have years since relinquished the work; and he added, you will find he has many gifts, but his most notable gift is 'he is so upright.'

Mr. Herbert Whittaker, conductor of the famous Blackpool choir, also writes in response to our request:—

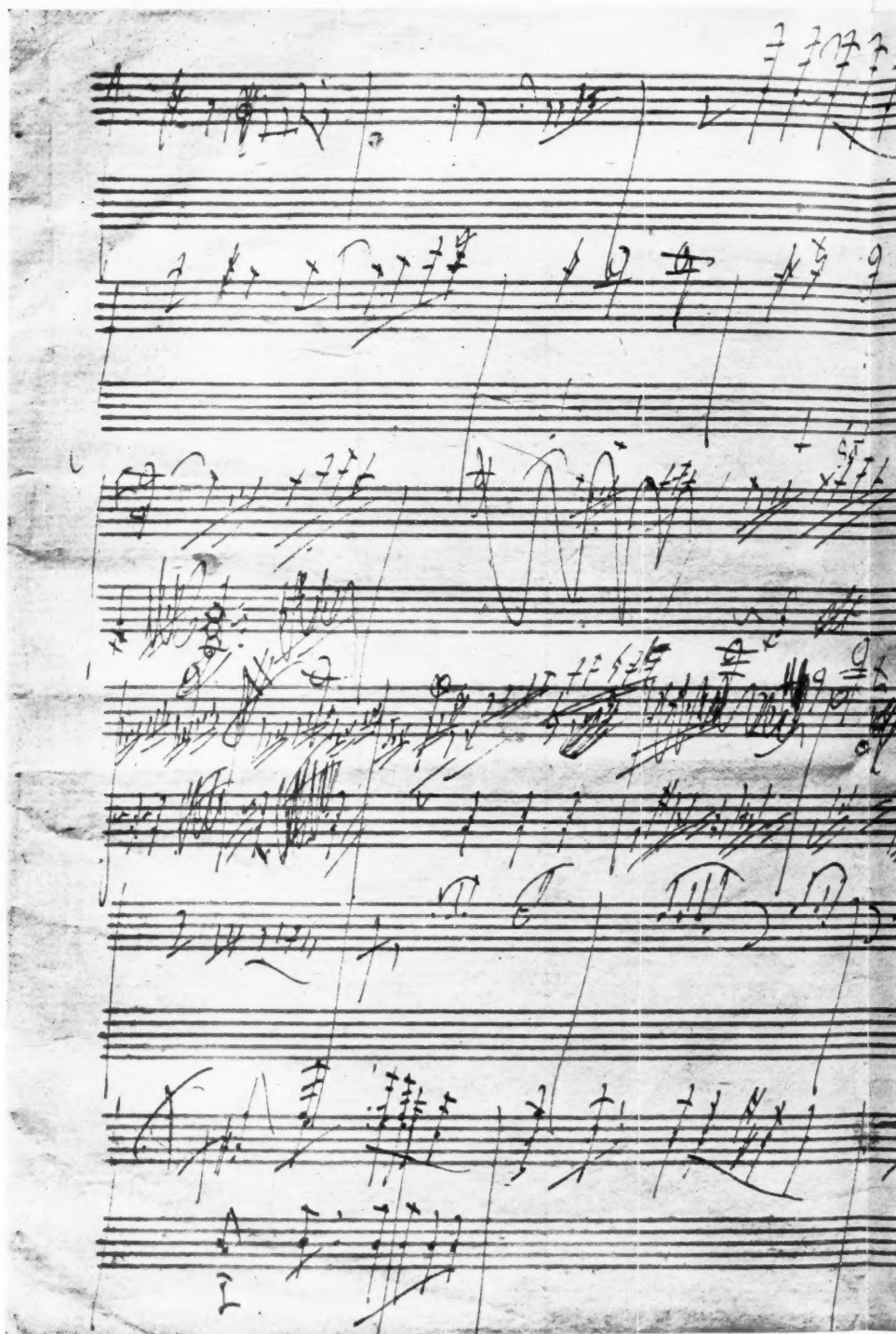
There are adjudicators and adjudicators. Dr. McNaught has been well described as the one really expert judge at musical competitions, and members of choirs are not slow to acknowledge such pre-eminence, recognising, as they do, his most intimate acquaintance with the various test-pieces. The genial, breezy manner in which his remarks and awards are delivered, no less than his admirably methodical summing-up of the merits or demerits of a performance, endear him to competitors and audience alike.

Possessed of a nimble wit, he is able at all times to say things necessary to be said—not always of a complimentary nature—in a manner all his own, usually administering his pills of criticism with a taste of jam thereby taking away the bitterness without impairing the efficacy of his remarks.

I have no hesitation in saying that the competitions of Lancashire and Yorkshire are to a large extent the cause of the high standard of choral singing which obtains throughout the two counties among the smaller choirs of thirty-five to fifty voices, and that these results are felt in the larger choruses and choral societies in the general uplifting of choral technique.

In this connection reference must be made to a capital pamphlet entitled, 'Hints on Choir Training for Conductors and Choralists' (Novello), to which Mr. Randegger, in adjudicating at a Welsh Eisteddfod in 1897, paid the following tribute:—

In order that his adjudication that day might be as fair as possible, he would not rely entirely upon his own long personal experience as a choir-trainer and conductor, but he availed himself of many valuable suggestions which he had met with in a small pamphlet written by Dr. W. G. McNaught, whose name and authority they were all, no doubt, familiar with. He would advise every conductor to get that little pamphlet and read, mark, learn, and inwardly digest its contents



FACSIMILE OF A BEETHOVEN SKETCH, REPRODUCED, BY SPECIAL PERMISSION  
THE PASSAGE ABOVE SKETCHED BY BEETHOVEN IS IN THE LAST MOVEMENT OF HIS PIANO FORTÉ



[March 1, 1903.]



AL PERMISSION, FROM THE ORIGINAL IN THE FITZWILLIAM MUSEUM, CAMBRIDGE.  
IS PIANOFORTE SONATA IN C SHARP MINOR (Op. 27, No. 2, AND KNOWN AS THE 'MOONLIGHT') BEGINNING AT BAR 23.

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this inadequate sketch of an exceedingly interesting man. During the tour of inspection of Training Colleges for the Board of Education two years ago, the two Assistant Inspectors were examining the students at a certain College. Confidential notes occasionally passed between the rooms wherein the examiners were pursuing their pleasant avocations, or their torture-tests, as some of the students regarded the business. One day a young lady student smilingly brought a brief missive from Dr. McNaught, the Senior Assistant Inspector, to his colleague, the writer of this biographical sketch. It was couched in these terms:—

Have you ever heard one of the most perfect songs ever written—Schumann's 'Du bist wie eine Blume'—fit for Paradise! I am asking Miss — to sing it to you, in case you never get to Paradise!

### THE FITZWILLIAM MUSEUM, CAMBRIDGE.

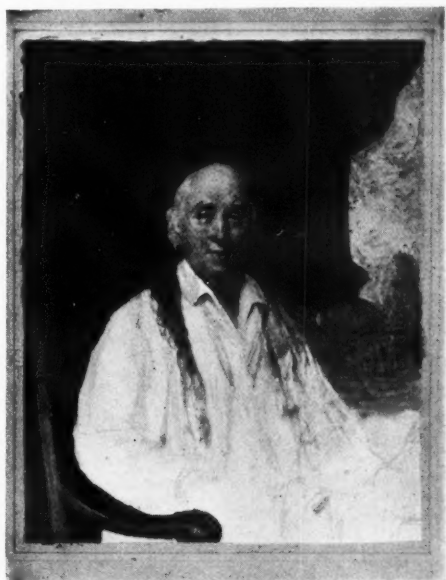
#### I.

A period of more than two hundred years separates the two great gifts to the sister Universities of Oxford and Cambridge—the Bodleian Library and the Fitzwilliam Museum. Six months before his death, Richard, Viscount Fitzwilliam, a bachelor, signed the will by which he bequeathed to the University of Cambridge his pictures, engravings, books, and other collections, together with New South Sea Annuities to the value of £100,000. From the proceeds of the last-named item in Lord Fitzwilliam's will a suitable building was to be erected for the preservation of the other precious treasures. The collections arrived at Cambridge shortly after the Viscount's death, which occurred on February 5, 1816, but for the next thirty-two years they were deposited first in the Perse School (until 1842) and then in the University Library until 1848, when the Museum, built at a total cost of £115,000, became available for their reception.

The building, of which we give a photograph, is familiar to every visitor to Cambridge. Erected from the designs of three successive architects,—Basevi, Cockerell and Barry—the first stone was laid November 2, 1837, and the main building was opened in 1848. Its magnificent entrance hall, however, designed by E. M. Barry, R.A., was not completed and decorated till 1875. Various marbles, Siena, Devonshire, and green (Genoa) are used in this imposing vestibule. The doorway into the central gallery is ornamented with two caryatides of white marble bearing a rich alabaster cornice, above which are the arms and supporters of Viscount Fitzwilliam. This portal is an exquisite study in marble.

In an article in which music must perforce predominate, only a limited space can be given to the pictures and other treasures within these walls.

Here one may see twenty-five Turner drawings, presented by John Ruskin; and probably the earliest recorded picture by Murillo. Fine specimens of Rembrandt, Palma Vecchio, Paul Veronese and Titian. The English School is represented by Cooper, Hogarth, Gainsborough, Morland, Linton, Watts, Richmond, Horsley, Herkomer and Millais. There are a number of drawings by Romney, and three important water-colours by William Blake of the story of Joseph. In respect of engravings the Museum is very strong in Rembrandts, the collection being the fourth in order of merit. Albert Durer and the early German masters are also well represented. Busts of Handel, Beethoven and Napoleon—a beautiful early bust of the time of Marengo—find a place. The Museum contains two portraits of the composer of the 'Messiah'—one by Sir James Thornhill, the other by Giuseppe Grisoni,



VISCOUNT FITZWILLIAM.

(Photographed, from an unfinished portrait, by Mr. H. A. Chapman, Principal Assistant of the Fitzwilliam Museum.)

on the authority of Mr. Sidney Colvin, and not by Grafton, as stated by all the biographers of Handel; the second of these portraits we reproduce. The Leake collection of Greek coins and engraved gems, vases and bronzes is of supreme interest, and the Vase room contains many specimens of exquisite beauty. The large collection of Roman, continental and English coins has lately been added to by the Rev. W. G. Searle in the presentation of his collection numbering 12,000 specimens. The Egyptian collection has grown much of late years. Here the cover of the sarcophagus which contained the mummified remains of Rameses III. will satisfy the aspirations of the keenest of antiquaries, as this king of Egypt reigned B.C. 1200. A mummy case of a priest named Hor

bears upon it the following negative confession: 'I have not committed such and such sins.' The Museum of Classical Archaeology, in Little St. Mary's Lane, built out of the Fitzwilliam funds, is under the same management. It contains a large collection of casts of Greek sculpture, and a special illustrative library.

We may now turn to the books. First the illuminated manuscripts, a speciality of the Fitzwilliam Museum, in which the learned Director, Dr. M. R. James, takes a keen interest. From the collection of upwards of 250 volumes of this rich store of *Horae* (or Books of Hours), Bibles, Service Books, Antiphoners, &c.,

*Missale ad usum Curiae Romanae*. Italian manuscript of early 15th century. The pictorial decorations of this book are of the finest sort, and unite the beauty of Italian colouring with the delicacy of finish that characterises a northern hand. This volume, containing nearly 300 folios, was evidently written for a cardinal bishop, whose effigy and arms appear in various parts of it. (30.)

*Horae*. 15th century. A MS. written for Isabel Stuart, daughter of James I. of Scotland. The pictorial decorations are more profuse than in any other in the collection; there are no fewer than 528 figured subjects! (62.)

The valuable collection of music treasured in the Fitzwilliam Museum gives the institution a very high place among the musical libraries of



THE FITZWILLIAM MUSEUM, CAMBRIDGE.

(Photo by J. Palmer Clarke, Cambridge.)

the following specimens may be specially mentioned. (The numbers at the end of each description refer to Dr. James's invaluable catalogue.\*)

English Psalter of the 13th century. This beautiful manuscript contains work of the finest kind and of the best period of Anglo-French work. (12.)

Pontifical. Milanese. 15th century. The quality of the illumination is extraordinarily fine; the touch most delicate, the colouring beyond praise. Dr. James classes it as 'probably the most beautiful MS. in the collection.' (28.)

\* A Descriptive Catalogue of the Manuscripts in the Fitzwilliam Museum, with introduction and indices. By Montague Rhodes James, Litt. D., Director of the Fitzwilliam Museum; Fellow and Dean of King's College. Illustrated with twenty plates in photogravure. Cambridge: at the University Press, 1895.

the kingdom. Bach is represented by the autograph score, in a fine state of preservation, of his Church Cantata 'Mache dich, mein Geist, bereit,' presented to the Museum by Mr. Sedley Taylor. This work, written for the twenty-second Sunday after Trinity, is one of the thirty-five cantatas in which, according to Spitta, 'the most beautiful and the best known of Protestant chorales of the sixteenth and seventeenth centuries is subjected to elaborate musical treatment.' Here is also to be found an interesting Beethoven sketch, showing the great master's method of working. The leaf gives on one side part of the second subject in the last movement of





THE ENTRANCE HALL, FITZWILLIAM MUSEUM, CAMBRIDGE.

(Photo by J. Palmer Clarke, Cambridge.)

his pianoforte sonata in C sharp minor (Op. 27, No. 2), known as the 'Moonlight,' and on the reverse a sketch of No. 5 of the 'Seven Bagatelles.' We give, by special permission, a facsimile reproduction, full size, of the Sonata sketch; it forms one of our extra supplements.

Coming to later times, we find an autograph of Haydn's, the manuscript score of his Symphony in F, composed in 1787. It is known as 'Letter W,' and begins:—



This manuscript, signed 'di me Giuseppe Haydn,' with the words 'Fine-Laus Deo' at the end, bears the following interesting information—not stated, by-the-way, in the printed catalogue—'Given to Miss Emily Gregg by J. B. Cramer.' Doubtless Haydn presented the score to the famous pianist during one of the former's visits to London in 1791 and 1794. This symphony does not seem to have been performed by the Philharmonic Society.

Here too is the remarkable volume of Virginal Music, for a long time erroneously known as 'Queen Elizabeth's Virginal Book.' This most valuable collection of English 17th century instrumental music has been so often described that only brief reference thereto is necessary.\* To quote from the Catalogue of the Music, compiled by Mr. J. A. Fuller Maitland and Dr. A. H. Mann: 'The music is contained in a small folio volume consisting of 220 folios of paper ruled by hand for music in six-line staves, 209 of which are filled with music written in a small but distinct handwriting.' The 209 pieces are by various English composers, including such distinguished names as Dr. John Bull, William Byrd, Giles and Richard Farnaby, Orlando Gibbons, Thomas Morley, John Munday, Thomas Tallis and others of the period. Some of the titles are very quaint:—

TITLE.		COMPOSER.
Goe from my Window .. ..	.. ..	Thomas Morley
Barafostus Dreame .. ..	.. ..	
The Irish Ho-hoane .. ..	.. ..	
Heaven and Earth .. ..	.. ..	Fre.
Pawles Wharfe .. ..	.. ..	Giles Farnaby
Quodling's Delight .. ..	.. ..	" "
Putt vp thy dagger, Jemy .. ..	.. ..	" "
Woody-Cock .. ..	.. ..	" "
The New Sa-hoo .. ..	.. ..	" "
Nobodies Gigge .. ..	.. ..	Richard Farnaby, sonne to Giles Farnaby
Malt's come downe .. ..	.. ..	William Byrd
Wolsey's Wilde .. ..	.. ..	" "
The Irishe Dumpe .. ..	.. ..	" "
A Gigge. Dr. Bull's Myselfe .. ..	.. ..	Dr. Bull
Fayne would I wedd .. ..	.. ..	Richard Farnaby
Vp Tails All .. ..	.. ..	Giles Farnaby

\* See THE MUSICAL TIMES, February, 1900, p. 90, for a review article, with a facsimile page of the manuscript, on the printed edition of the book, edited by Messrs. J. A. Fuller Maitland and W. Barclay Squire and issued by Messrs. Breitkopf and Haertel.

The earnestness of Dr. Boyce in making himself acquainted with the madrigals and motets of Italian composers is evidenced by two volumes of his handwriting. Among the compositions contained therein is a *Te Deum* (with orchestra) by Buononcini, Handel's rival. These two books were bought at the sale of Boyce's library in April, 1779, by Dr. Bever for fourteen guineas; nineteen years later they became the property of Viscount Fitzwilliam. A particularly attractive collection is a volume of English anthems in the handwriting of Henry Purcell, which in 1728 belonged to Bernard Gates. On the first page is written 'Table of all the anthems contain'd in this book. Sep. y<sup>e</sup> 13th, Anno Domini, 1673.' No fewer than forty-three anthems by various composers find a place in this interesting possession. Lord Fitzwilliam's love of music is shown in some volumes of exercises written by his Lordship when he was taking lessons from John Keeble, organist of St. George's Church, Hanover Square, at the time when Handel was a worshipper in that sanctuary. Keeble not only instructed Lord Fitzwilliam in music, but did excellent work collecting music for his distinguished pupil. An oblong volume of motets by Steffani—a composer not unknown to Handel, and to whom special reference was made in the article on the Royal Music Library at Buckingham Palace—next claims attention. These motets are said to be the only known autograph scores of Steffani's in existence. One of them, dated November, 1673, is a *Laudate Pueri* for nine voices, divided into two choirs, *s.s.a.t.b.*, and *s.a.t.b.* The part-writing and massive effects are very striking, and a remarkable bass passage may be quoted:—



In a book of harpsichord music is the autograph of a movement in B flat by Joseph Kelway (died 1782), entitled 'St. Martin's Lane.' The title of this piece raises the question: 'Should not a list be compiled of the compositions suggested by and called after streets and places in London?' We make a present of this suggestion to some enthusiastic antiquary. Domenico Paradies and Stradella are well represented—the former by operas, songs, symphonies, concertos, &c., in score (autograph); the latter by a volume of fourteen soprano songs, bound in white vellum and stamped with the arms of a cardinal (a double-headed eagle, crowned) in gold, and other works, including an oratorio 'San Giovanni Battista.' The industry of Dr. Blow is revealed in a portly tome wherein that worthy musician has copied many services and anthems—the former starting at one end of the book and the latter at the reverse. In addition to Dr. Blow, former owners appear to have been Dr. Philip Hayes and Dr. Arnold till it came into Lord Fitzwilliam's

possession in 1803. A Sanctus (four parts) is inscribed 'Holy to Dr. Child in E la mi sharp.' A note to Dr. Blow's own anthem, scored for orchestra, 'O give thanks' reads thus: 'This anthem is sung some part in the singing loft and some part below in the quire.' The date 'July 18, 1683,' in the body of the book gives some clue as to the time of Dr. Blow's great task in transcribing all these anthems and services. He lived in leisurely times. Dr. Blow's musical caligraphy is to be found in yet another volume which contains an anthem by William Tucker, a setting of the words 'I will love Thee,' and designated 'Thanksgiving anthem for forcing the lines.' Mr. Fuller Maitland suggests that this composition was intended to commemorate the naval victory of 1665. On that pugnacious occasion the Duke of York defeated the Dutch fleet off Harwich, and Opdam, the Dutch admiral, was blown up and all his crew!



HANDEL.

(From the portrait by Giuseppe Grisoni, in the Fitzwilliam Museum. Reproduced by special permission of the Director, Dr. M. R. James.)

A volume of sacred compositions in score by Leonardo Leo (1694—1746) contains the autograph of his 'Dixit Dominus,' for double chorus, soli, and orchestra. It is signed 'Leo Orig<sup>le</sup>, suo proprio.' This noble setting of Psalm 110 was performed by the Cambridge University Musical Society in 1879, during the memorable conductorship of the Society by Sir Charles Stanford, who edited the published score of the old Italian composer's manuscript. Those who heard Leo's 'Dixit Dominus' at the Hereford Musical Festival of 1900 will not easily forget the impression made by the performance of that vigorous and melodious work.

The consideration of some remaining features of the Fitzwilliam—including the important collection of Handel manuscripts—must be deferred till next month.

(To be continued.)

## A CHORAL CONCERTO.

In the library of the British Museum is a thin quarto volume of thirty-seven folios, entirely in the handwriting of Handel. This interesting manuscript forms part of the library of King George III., presented to the nation by George IV. In all probability this particular volume (Geo. III. MSS. 317) became detached from the Handel collection of manuscripts in the Royal Music Library of Buckingham Palace.

The book contains the autograph scores of Handel's Organ Concertos Nos. 2, 3, and 4 of the first set. Its most interesting feature, however, is the Fourth Concerto, in which its last movement leads *without break* into a chorus! This chorus, set entirely to the word *Alleluja*, bears at the end the following inscription in the composer's dignified characters:—

S D G  
G F H

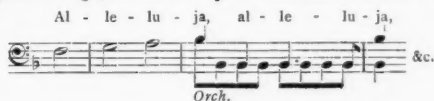
March 25

1735.

The chorus, fifty-seven bars long and founded on the preceding movement of the concerto, begins thus:—



In the course of the exposition the octave figure appears—*e.g.*, at the entry of the bass voices:—

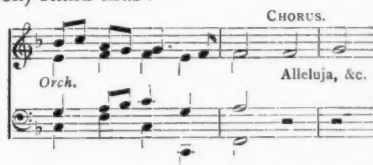


So far as we can discover, this concerto has never been published with its original choral ending. John Walsh the younger issued the 'Six Concertos' on October 4, 1738. This original printed edition contained the following note:—

These Six Concertos were Publish'd by Mr. Walsh from my own Copy corrected by my Self, and to Him only I have given my Right therein.

GEORGE FRIDERIC HANDEL.

To return to the MS., Bars 103 and 104 (the third and fourth from the end of the published version) stand thus:—



Handel has crossed through the first bar of the above, and substituted, lower down the page, the three bars which conclude the printed version with which we are familiar, that is, without the choral termination.

It would seem as if former writers on Handel have not bestowed sufficient attention upon this

interesting manuscript. Rockstro, in his 'Life of Handel' (p. 336, foot-note), gives the contents of the volume as consisting of four *separate* compositions, instead of three, by counting the chorus under consideration as an independent work; but it is perfectly clear that this Hallelujah Chorus forms an integral and important part of the Organ Concerto in F, No. 4.

The conducting score of 'Il Trionfo del Tempo, e della Verità' contains, among other annotations, the following note:—

Segue | il Concerto | per l'Organo | & poi  
l'Alleluja | Fine dell' Oratorio | G. F. Handel |  
London March 14 | 1737.

Therefore we may conclude that Handel made use of the choral ending when he performed the concerto. One such occasion was doubtless the revival of the above early Italian serenata at Covent Garden in the spring of 1737. He subsequently made use of the chorus as the final movement of 'The Triumph of Time and Truth.'

The late Sir George Grove was doubtless unaware of the nature of the above Handel MS., as in his analysis of Beethoven's Choral Fantasia—really a Choral Concerto—he says: 'It is apparently the first composition in this form and may be considered as a kind of attempt or "offer" at the Choral Symphony.' But Handel has anticipated Beethoven, and we venture to think in a very interesting, original and highly ingenious manner.

We are glad to be able to state that this Choral Concerto of Handel will be performed at the approaching Handel Festival—on the Selection Day, June 25—at the Crystal Palace, and that the solo part will be played by Sir Walter Parratt. In a letter we have just received from Mr. August Manns, the veteran conductor says: 'I promise myself a great treat from the performance of this concerto in its original form—a treat which will be enhanced by Sir Walter Parratt taking the immortal master's place as solo organist.'

### ONOMATOPŒIA IN MUSIC.

The word onomatopœia has a somewhat gruesome sound; it calls up schooldays when such expressions as 'hendecasyllable,' 'equation to the ellipse,' 'dynamics of a particle,' or even (to leave the polyphony of scientific language) so simple a word as 'surds,' aroused the indignation of the youthful brain and provoked rebellion, with a sort of passionate desire never to enter upon a further acquaintance with matters that must be expressed with so difficult an effort of articulation, with so hateful an appeal to classic origins. And yet to any student who persevered in pursuing to a conclusion the various matters which were involved in such terms as these, the pride of the backward look upon that which now had undergone a transformation into a perfectly simple issue insisted upon retaining the difficult and

staggering name which had before come so near to a prohibition. Thus it is that the grand element of—I should dearly like to call it "spoof," but it would perhaps be more dignified to call it—verbal deception, enters largely into the education of youth. One is reminded of all the fairy-tales in the world which culminated in Wagner's 'Siegfried.' Obstacles quite easy to overcome, but apparently bristling with difficulty, from the slaughter of the dragon to the conquest of the fire, are hurled into the way of life; and it is Faintheart who never enters upon the inheritance of the Captains Courageous. Let then the title of this article be explained in all its naked simplicity.

In literature onomatopœia implies a relation in the conventional sound of the words used to the actual sound produced by the thing described. When Homer wrote—I set down the words in English characters—of the 'poluphloisboio thalasses' he attempted surely to indicate the long roll and swell of the sea that finally curves into the waves that swish into foam as the crests break on the curl and hiss with the rebellion of ten thousand creamy water-drops. When Shakespeare wrote 'immortal longings,' he leaned upon the words as though he would have assassinated time. That very word, assassin—which comes to us from that forbidding tribe of murderers which took in the East a name that has awful associations—possesses, if you linger over it with a sense of its grimness, the true onomatopœic quality. Surely Tennyson's 'hush'd seraglios' is almost visionary in the mere pronunciation of the words; and though I have not the remotest, the most distant idea of the meaning of Swinburne's 'Out of the golden, remote wild West where the sea without shore is,' I feel intensely the idea of distance which the dreamy sound of the words conveys. It might almost make an artist's heart break to think that the man who could produce a similar effect out of pure sound from the lines—

Where the sea-egg flames on the coral, and the long-  
backed breakers croon  
Their endless ocean legend to the lazy locked lagoon—

should be capable of sending out over his name—I wonder how many readers guess what words I am about to write?—'The Absent-Minded Beggar.' Surely one may say, parodying Johnson on Burke, that he 'to the banjo gave up what was meant for the Muse.'

When we come to consider the subject of onomatopœia, as applied to music, it may be said at the outset that—to one who should consider the matter superficially—music, far more than literature, lends itself to the reproduction, through artistic means, of the natural noises of the world. And yet the fact is so obvious that it would appear that for this very reason musicians have, to a large extent, refused to avail themselves of their opportunities, and have secluded themselves from any suspicion of natural imitation. So to do became a point of honour. Grave treatises



were written to prove that mimicry of sound was not good musical art. Beethoven's transgressions were by certain contemporaries sorrowfully pointed to as signs of the degeneration of art: and even in quite recent times sound thinkers on the subject have striven to prove the naughtiness of onomatopœia in music—they call it realism. And their theory had this justification for it, that all the lesser men who had nothing to say, and said it very prettily, desired naturally to make a stereotyped thing of their art. For such a reason they raised form to the position of being so exclusive a divinity that the student felt more and more the necessity of retiring from Nature and living entirely by rule. It is amazing to observe how, in the long run, the Kapellmeister has his way. Every now and then some brute convulsion of Nature, in the shape of an original artist, will scatter him and overwhelm him as Vesuvius scattered and overwhelmed the coherence of Pompeii; and yet he will return; he will—one may be pardoned the Latinity of the phrase—resume the labours of the great man that had sought his destruction, and will proceed, out of that very source, to formulate new rules and new definitions for future students—rules and definitions which are destined to become again the prey of some later giant brain.

For reasons such as these there are whole chapters of musicians who have, despite their own rare art, avoided onomatopœia with shuddering horror. Perhaps the greatest of the elder musicians who shamelessly espoused its discipleship was our own Henry Purcell. To him the thing was a source both of inspiration and, let it joyously be written, of extreme amusement. In such a song as 'Ye twice ten thousand Deities' he revels in the idea of repeating the actual and vital sounds of the words rather than of making a sort of backward translation of them into formal and solemn phrases. The Frost passage in 'King Arthur' is another instance of his in point, in which he attempts the same thing by actually instructing the vocalist to sing throughout in persistent tremolo, in order to feint the feeling of cold which he intended to realize. Dear old Haydn, ever young—though it is impossible to resist calling him 'old Haydn'—seems in an extremity of delight when he can secure an onomatopœic effect like that of the serpent in 'The Creation.' You can almost imagine that the winding of the notes as they lay upon his score-paper pleased his simple soul, seduced by the serpentine thought of musical onomatopœia. Handel was not particularly notable for an onomatopœic tendency. The fact was that he had very little of what may be called the objective instinct indeed; and it would be difficult to name any well-known example in which he has directly and deliberately gone to external sound for immediate imitation. The famous 'Hailstone Chorus' is certainly one such instance; and I am not sure that the infinitely pathetic intervals written for the words 'no sun, no moon,' in that most poignant of airs 'Total Eclipse'—which he himself could never

hear in the days of his blindness without tears—may not be regarded as an instance of onomatopœia, in which the cry of one agonized has been literally set down upon the staves of the music-paper. Beethoven, however, as has been already suggested, in that majestic manner of his which, when he pleased, brushed aside every convention, every hard and fast rule which interfered with the expression of his personality, took the cuckoo out of the skies and quietly imprisoned him within the bars of the cage of his Pastoral Symphony—bars, it may be explained—but why explain a jest? Mozart, on the other hand, absolute musician as he was, very rarely indulged in realism of that kind; he seemed, in the child's phrase—a phrase expressive, significant, possibly audacious in a mood of serious meditation—to *cuddle* his art; liberal as it was, he was not in the habit of freeing it to every wind that blew; he was not prepared to call in even Nature as his confidential adviser. His great ancestor in Art, before whom Mozart himself stood astonished as he contemplated the mute scores—mute in appearance, but with full-strung music at their heart—Johann Sebastian Bach, very seldom indulged in the device of which I speak. Bach too was like some prophet who, turning from the hum and the enormous tangle of the actual world, from the little bells, the tinkling cymbals, the common appeal of daily cries, the everyday insistence of the sound of streets, stood with his face toward the summit of Sinai, and won therefrom the Tables of the Law; for in a sense he was a law-giver.

On the other hand, consider the case of Richard Wagner. Magnificent artist as he was, he did not disdain the effectiveness of onomatopœia in music; his face was turned ever towards the heights, the 'Alp upon Alp' of his art; but he never forgot to listen to the sounds of life. He was a fighter, and therefore to a large extent a man of the world. He might write score upon score not understood of the people; but he never ceased to struggle for their production, for their actual realisation. Bach, as he let his scores drop from his hand, allowed them to accumulate and recked not. Wagner was more anxious about the destiny of his offspring. The difference in their character accounts for the difference in their outlook upon life and art, and accordingly you find Wagner rejoicing in actuality. He sends wind and string rushing through chromatics precisely as in the night-time you hear the West wind. I choose the West because its orchestral effects have so strangely musical a character, more musical even than those of the South; for the West always blows with a breadth and an embrace in its flight that, as Shelley has particularly noted, makes it the wind of winds. Moreover, Wagner deals with objective sounds in his operatic work with peculiar persistence because he had a natural passion for the visible as apart from the spiritual world. The insistence of colour, always colour, in his stage-directions, no less than his enduring sense

of natural sound, shows how keenly he looked abroad and loved the world as the eye of man views it, as the ear of man hearkens to it, drinks it in, rejoices in it, clings to it, shudders to depart from it, claims the years with passionate entreaty, regrets the flight of time, abhors death, dreams after immortality, and ever, ever prays with the great German for 'light, more light.' This is to speak of the gods, whose wine was the blood of the world, whose sustenance was the heart of humanity. Their divergent views upon onomatopœia in music—the direct translation of sound into musical notation—prove once more the individual greatness of their several choice. They have the right to judge,

these glorious and proud creatures, that which they shall do—if they shall steal Nature or refine Nature. These words, however, have been written concerning the magnificent thieves who have flung the sounds of that Nature straight into their work; and they are justified by their own greatness. They sit in the broad halls of the 'Master of every Trade':—

They take their mirth in the joy of the Earth,  
They do not grieve for her pain;  
They know of toil and the end of toil,  
They know God's law is plain:  
So they whistle the Devil to make them sport  
Who know that Sin is vain.

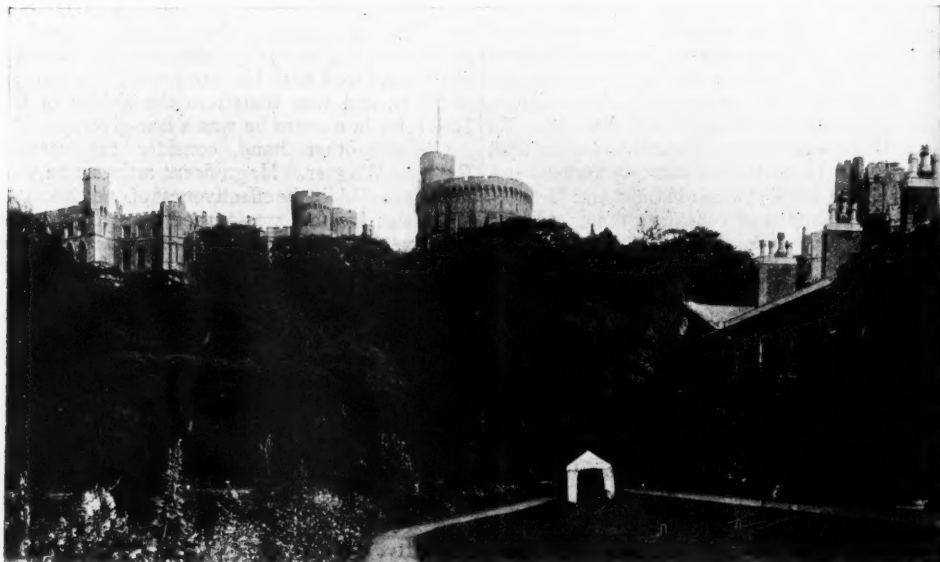
VERNON BLACKBURN.

### A FAMOUS CHOIR SCHOOL.

ST. GEORGE'S CHAPEL, WINDSOR.

Windsor Castle is steeped in associations as varied as they are interesting. One need not go beyond the confines of the Lower Ward to find proof thereof. On passing through the gateway of Henry VIII., the 'Royal Free Chapel of St. George, within the Castle of Windsor,' is exposed to view. And does not the

or at the time of their admission *clericali character insignitos* (i.e., have received first tonsure); to each of whom was allow'd five marks annually. And as the deacon and sub-deacon were plac'd in the College only in addition to the vicars, and design'd to succeed them in their vacancies, so also were there six secular



ST. GEORGE'S SCHOOL, WINDSOR CASTLE.

(Photo by Langfieri, Ltd., Old Bond Street.)

venerable fane furnish themes historical, architectural and musical? Let us consider a section of the last-named interest, and endeavour to discover something about the school in which the choristers of St. George's Chapel are educated.

Nearly six centuries have come and gone since King Edward III. founded the College of Windsor. Ashmole, in his 'History of the Most noble Order of the Garter,' tells us that 'for the service of the choir were appointed six choristers, and they to be clerks,

children, endued with clear tuneable voices, to succeed the choristers, when their voices altered.' (Chap. iv., p. 158.) These six choristers were increased by Edward IV. to thirteen, and continued at that number under Henry VIII. Edward VI. reduced them to ten. Queen Elizabeth restored them to thirteen. There are now twenty-four, of whom twelve are choral scholars.

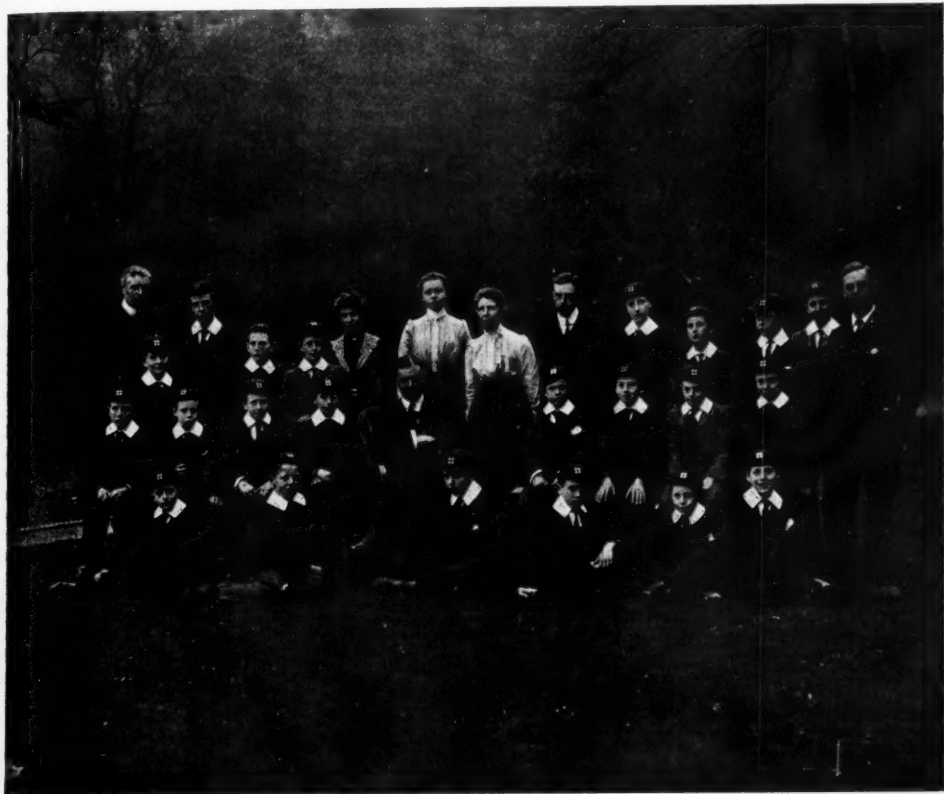
King Edward III.'s statutes ordered that 'the choristers should be duly instructed in grammar and

song, when not engaged in the services of the Chapel. In 1550 it was provided further that every chorister of the College, whose voice from henceforth shall change, shall have five marks yearly for his exhibition towards his finding at grammar school for the space of four years, if he be apt and will diligently apply himself to learn.' Also it was enjoined that 'one of the priests or clerks should be chosen yearly to be Grandsire of the choristers and to teach them the catechism and the principles of grammar and to write, and also to see to their manners, and he was bound to teach ten other poor children at the least freely, if they resort unto him. He was to teach the ten choristers every week day in the year from six o'clock in the morning until eight, and from

In the year 1507, the Dean and Chapter made a decree 'to keep in perpetual memorial the name of Master Christopher Urswyke formerly Dean of the same college.' At a chapter held on April 16, 1507, it was decided that 'the wishes of Master Christopher Urswyke should be granted in full':—

First, that the chapel which he had lately repaired in the northern part of the nave of the church should be called the Chapel of the Salutation of the Blessed Virgin Mary.

Also as he requested, that one of the choristers should, before the choristers get up, ring a bell daily in the morning—the bell being provided for the purpose—in order that all should be thus waked up from sleep by the sound of it and get up.



THE HEADMASTER, STAFF, AND BOYS OF ST. GEORGE'S SCHOOL, WINDSOR CASTLE.

(Photo by Langfrier, Ltd., Old Bond Street.)

twelve o'clock daily until two: which teacher should receive for his labours quarterly twenty-five shillings. The rest of the day the teacher of Music shall instruct the choristers diligently to sing and to play upon instruments.'

An interesting and hitherto unpublished historical sidelight has been kindly placed at our disposal for the purposes of this article. It consists of an extract from the Chapter records relating to Christopher Urswyke, a former Dean of St. George's Chapel of the 15th century. On the still existing screen which used to stand in front of the north-west chapel in the nave, but now stands in the south choir aisle, he is referred to as the 'King's High Almoner.'

Also that immediately after the ringing of the bell the chosen chorister should say in a loud voice, so that all the rest can hear, the following words: 'In the Name of the Father, and of the Son, and of the Holy Ghost, Amen.' And all the rest should repeat the same words, and at once should all say the following verse: 'Glory be to Thee, O Lord, who wast born of the Virgin, with the Father and the Holy Spirit for ever and ever. Amen.'

Also after supper, when they go to bed, the choristers should be divided into two parts, and should say in turn the following verses of the 51st Psalm (verses 1, 4, 9, 10, 11, 12).

The above decrees were ordered to be 'publicly, openly, and distinctly read over every year, on the Monday after Low Sunday'—

By the Master of the Choristers in the Chapel of the Salutation in the presence of the Dean and his successors, or, in his absence, of his *locum tenens*, of all the Canons in residence, and also of the Teacher of Singing . . . and that after the reading of the statute by the Precentor, or in his absence, by the Succentor, the following amounts be distributed:—

To the Dean . . . . .	xx. denarii (pennies)
(or to his <i>locum tenens</i> ) . . . . .	xvi. " "
To each Canon . . . . .	xii. " "
To the Master of the Choristers . . . . .	viii. " "
To the Teacher in Singing . . . . .	viii. " "
To the Succentor . . . . .	iv. " "

In the present day the last-named amount (four pennies, equivalent to at least five shillings), would pass into the treasury of Sir Walter Parratt!

Likewise it was decreed by the above-mentioned Dean and Chapter that on the same day on which these annual ceremonies were performed the Treasurer of the College should pay to the Master of the Choristers vii. shillings and vii. pence to be distributed in the following manner:—

To each chorister vii. pennies: iii. pennies for ink and iv. pennies for paper.

And at the end of the distribution let the Dean, or his deputy, exhort the choristers to learn in writing to copy the Roman characters after the Italian style.

Coming to the time of Queen Elizabeth, the following warrants show that the fair Monarch exacted other duties from the choristers of Windsor than that of singing at the Chapel Services, but, be it observed, not without fee or reward:—

A warrant to Sir Francis Knolles, Knight, Treasurer of the Chamber, to pay by way of the Quene's Majestie's rewarde to Richard Farraunt, Master of the Children of Windesour, for presentinge a play before her Heighness upon Shrove Tuesday last past, the Somme of vijli xiijs iiijd.

(Actes of the Privy Council, at Westminster, Feb. 17, 1566.)

A warrant to the said Mr. Hennedge (Treasurer of the Quenes Majesties Chamber) to deliver to Richard Ferrant, Master of the Children of Windesour, for presentinge of a play before her Majestie upon St. John[s] Day at night last past, by way of her Majestie's reward, the Somme of vijli xiijs iiijd.

(At Greenwich, 25th and last of Decr. 1571.)

The inimitable Mr. Pepys may next be quoted. In that wonderful diary he records his experiences at Windsor in his usual informing style, under date February 26, 1666:—

So took coach and to Windsor, to the Garter, and thither sent for Dr. Childe [the organist]: who come to us, and carried us to St. George's Chappell; and then placed us among the Knights' stalls . . . and hither come cushions to us, and a young singing-boy to bring us a copy of the anthem to be sung. And here, for our sakes, had this anthem and the great service sung extraordinary, only to entertain us. It is a noble place indeed, and a good Quire of voices.

If Mr. Pepys had worn spurs when he was 'carried' into St. George's Chapel with such Childlike simplicity, spur money would have been demanded of him by the choristers in accordance with ancient custom. The Privy Purse expenses of Henry VII., under date of October 1, 1495 (on his return to Windsor from Wales), contain this entry:—

To the Children of the Chapel for the King's spoures, 4s.

And in similar outgoings of Henry VIII. there are no fewer than three such disbursements between June, 1530, and September, 1532:—

To the Coristars of the Colledge of Wyndsor in rewarde for the Kinges spurres.

In each case the fine was an amount not unknown in legal circles—6s. 8d., or half a mark.

The names of some former choristers who have made their mark in the cathedral realm of music deserve to be recorded. Two of them became organists at St. George's Chapel—the celebrated John Marbeck (or Merbecke), a chorister in the year 1531, and William Sexton, who from 1801 to 1824 occupied the office now held by Sir Walter Parratt. The names of six other Old Boys will be readily recognised:—

Dr. Ben. Rogers, organist of Magdalen College, Oxford, 1664-85.

John Travers, organist of the Chapel Royal, 1737-58.

G. Townsend Smith, organist of Hereford Cathedral, 1843-77.

Haydn Keeton, the present organist of Peterborough Cathedral.

H. Walford Davies, the present organist of the Temple Church.

Hubert Hunt, the present organist of Bristol Cathedral.

We may now pass from the ancient to the modern side of our subject and record some impressions received during a recent visit to St. George's School, Windsor Castle, where the choristers are educated. The building in which these fortunate young gentlemen are domiciled is best approached through the Chapter garden, entering this exceedingly pleasant domain on the Castle slopes through a private door leading off the famous Hundred Steps. The school is located in the old abode of the Naval Knights of Windsor, called Travers College, so named after its founder. This building, one hundred years old, originally consisted of a stone-verandahed row of houses, each of which was occupied by one of the Naval Knights. Now, with its numerous 'holes in the walls,' the old College has been transformed into a most comfortable and admirably equipped establishment for the boys. The airy dormitories and classrooms still retain the names of Naval heroes—Nelson, Anson, Rodney and others; one exception, however, is the spacious school-room named 'Victoria,' built in the Diamond Jubilee year. The view we give of the School and its unique environment will furnish some idea of the charming surroundings in which the boys are placed.

In the course of an interesting conversation with the devoted headmaster—Mr. H. F. W. Deane, M.A., an alumnus of Trinity College, Cambridge—we learn some interesting particulars of St. George's School under his wise regime, now close upon eight years. The education given is that of a good preparatory school. The resident staff consists of three masters, graduates of Cambridge, and the musical studies are under the personal direction of Sir Walter Parratt and his assistant, Mr. Martin Akerman. The boys pass on to Eton, Uppingham (where the musical training under Mr. Paul David is particularly good), and scholarships have been gained at Malvern, Marlborough, Brecon, &c. Old boys are now at Cambridge University, and one has just passed 'third' into Woolwich. At the present time besides the twenty-four boys in the choir, there is accommodation for six supernumeraries.

The outdoor recreation includes football, cricket, athletic sports, &c., in playing fields kindly provided by the King in the Home Park, and these Windsor boys have no difficulty in holding their own at cricket against the choristers of Westminster and the



Chapel Royal, and various preparatory schools in the neighbourhood. The indoor pursuits consist of chess—Sir Walter Parratt has played fifteen boys playing as many games at one and the same time and has won them all!—gymnastics, photography, a school magazine, a school library, short impromptu concerts, and a flourishing Philatelic Society. For the past five years an annual musical play has been given with marked success—the last being entirely home-made, libretto, music and costumes!

The musical advantages are obvious. Instrumental music (pianoforte, organ and violin) and harmony are taught by Mr. Martin Akerman, assistant organist of St. George's Chapel, under the constant supervision of Sir Walter Parratt, Master of the King's Musick, who holds terminal examinations. Every morning from 8.30 to 9.0 Sir Walter Parratt gives the boys the inestimable advantage of a personal lesson in singing before he proceeds to his duties at the Royal College of Music in London.



A CHORISTER-ORGANIST (H. G. LEY) AT THE ORGAN OF ST. GEORGE'S CHAPEL, WINDSOR.

(Photo by Mr. G. S. Fowler, B.A., one of the Assistant-Masters of St. George's School.)

Two services are held daily in St. George's Chapel, but on Tuesday mornings and Wednesday afternoons the boys are off duty. Three boys in turn sing every Sunday in the Private Chapel when the Court is in residence, and the choristers take part in all State services in St. George's Chapel, Coronations, and the Royal Mausoleum Memorial services.

On a recent occasion (January 23) twelve of the choristers were 'commanded' to the Castle in order to sing between the violin solos played before the Royal circle by Lady Hallé. The pieces sung by the boys, under Sir Walter Parratt's direction, were as follows:—

Trio .. .. 'The Lamb' H. Walford Davies.  
Two-part Song.. 'Staines Morris' Old English Dance

Song .. .. 'Where the bee sucks' Sullivan.  
R. E. Macbean.

Three-part Song, 'The boatman's return.  
Martin Akerman.

Song (all the boys) 'Here's a health unto His Majesty'  
Old English (1667).

The King, the Queen, and the Prince of Wales all showed much interest in the boys, and asked them several questions about their school, work, games, Coronation medals, &c.

In conclusion, the outcome of the educational advantages of this Royal school may be summed up in these words—refined work out of refined material. The Masters are devoted to their work, and Sir Walter Parratt's thoughts are never far from his boys. Here, at Windsor, the utmost attention is given to the training of individual character, and to the cultivation of habits of accuracy and thoroughness in all mental work; and although the time devoted to music and singing is necessarily large, yet that the literary work of the boys does not suffer, but is indirectly improved thereby, is shown conclusively by the results achieved when the Windsor choir boys compete for public school scholarships with other boys of the same age who have given the whole of their time to Latin and Greek. It may in truth be said of the boys of St. George's School, Windsor Castle, that 'the lines have fallen unto them in pleasant places.'

F. G. E.

## Occasional Notes.

### MANY HAPPY RETURNS OF THE DAY TO—

Ebenezer Prout	- - -	March 1.
John Thomas	- - -	" 1.
Francis E. Gladstone	- - -	" 2.
Henry J. Wood	- - -	" 3.
Watkin Mills	- - -	" 4.
Arthur Foote	- - -	" 5.
Edward Lloyd	- - -	" 7.
Ruggiero Leoncavallo	- - -	" 8.
Dudley Buck	- - -	" 10.
Pablo de Sarasate	- - -	" 10.
H. E. Krehbiel	- - -	" 10.
August Manns	- - -	" 12.
Alexandre Guilmant	- - -	" 12.
John Baptiste Calkin	- - -	" 16.
Mark J. Monk	- - -	" 16.
Samuel Reay	- - -	" 17.
Madame Melba	- - -	" 19.
Lady Hallé	- - -	" 21.
Adolph Brodsky	- - -	" 21.
Hamish MacCunn	- - -	" 22.
Johann S. Kruse	- - -	" 23.
William Rea	- - -	" 25.
Charles Maclean	- - -	" 27.
Vincent d'Indy	- - -	" 27.
Madame Ella Russell	- - -	" 30.
W. G. McNaught	- - -	" 30.

The following information, under the heading 'The Court,' appeared in the London newspapers of the 13th ult.

York House, St. James's Palace, Feb. 12.

This morning the Prince of Wales received a deputation from the Worshipful Company of Musicians, consisting of Mr. Frank Harwood Lescher (the Master), Mr. William Cordy Herring (the Senior Warden), Mr. Charles Thomas Daniel Crews (the Junior Warden), and Mr. Thomas Collingwood Fenwick (Clerk), who presented to his Royal Highness, as President of King Edward's Hospital Fund, a cheque for £866 2s., being a contribution from the company to the Fund, derived from the sale of the Coronation Prize March, by Mr. Percy Godfrey.

We look in vain for the name of any representative musician in this deputation-quartet.

Sir Alexander Mackenzie sails on the 19th inst. in the Allan Liner 'Bavarian' for his Canadian-conducting tour. In our January issue (p. 15) we gave particulars of this important propaganda of 'British Music in the Great North-West' initiated and financed by Mr. Charles Harriss, of Ottawa—of which Cycle of Festivals the Right Hon. Arthur J. Balfour, M.P., has kindly consented to be Honorary Patron. Sir Alexander will conduct no fewer than thirty-three concerts—sometimes two a day, and his time-table shows that he is set down for three rehearsals in one day! If his journey gives him change, he will experience very little rest, and the arduousness of his task is obvious. He may, however, count on the good wishes of all on this side, and the expectation of receiving a warm welcome wherever he goes in that part of Greater Britain favoured by his presence.

The scheme of music to be performed under Sir Alexander Mackenzie's direction in Canada has been augmented by the following productions of native composers:—

Three Bavarian Dances	...	...	...	Elgar
Three Characteristic Pieces	...	...	...	Elgar
Three English Dances in the olden style	...	...	...	Cowen
Overture, The Naiades	...	...	...	Sterndale Bennett
Music to Henry VIII.	...	...	...	German
Eventide (from Orchestral Suite)	...	...	...	G. J. Bennett
Intermezzo (from The Sleeping Beauty)	...	...	...	Cowen
Recit. and Air, 'O peaceful night' (St. John's Eve)	...	...	...	Cowen
Freebooters' Songs	...	...	...	William Wallace
Lords of the Sea	...	...	...	William Wallace
'Spring has come' (Hiawatha)	...	...	...	Coleridge-Taylor
Hiawatha's vision	...	...	...	Coleridge-Taylor
'A Reverie of the East'	...	...	...	Mackenzie

We may take this opportunity of correcting a slight error in the information (derived from Canada) given in our January issue in regard to the Associate-Conductors mentioned therein. It appears that Dr. Fisher, Mr. J. Humphrey Anger, Mr. A. S. Vogt and Mr. A. D. Tripp (all of Toronto), serve on the Executive Committee of the Toronto Festival part of the scheme and not as Associate-Conductors. We understand that Sir Alexander Mackenzie expects to return to England on May 25, and we hear that his 'Pibroch' suite for solo violin and orchestra was performed at the concert of the Boston Symphony Orchestra (U.S.A.) on January 31 with great success.

The performance of Handel's oratorio, 'Solomon,' announced to be given on the 24th ult.—too late for notice in the present issue—by the Handel Society, furnishes an opportunity of calling attention to that concert-giving institution. The Handel Society was formed in the autumn of 1882 'for the practice of Classical Music, Vocal and Instrumental, by various composers, to be called the Handel Society.' (The German spelling of the master's name will be noticed.) The vocal rehearsals commenced on November 15, 1882, at the residence of Mr. Arthur Balfour, M.P. (now Prime Minister), at 4, Carlton Gardens, and the orchestra met two days later at the same place. Mr. F. A. W. Docker was the first musical director of the Society, in the proceedings of which Mr. Balfour has taken a keen interest since its formation. The first concert, more or less in the nature of a private function, took place in St. Andrew's Hall, Newman Street, on June 14, 1883, when Part I. of the programme consisted of a selection of Handel's 'Belshazzar'—the solo singers including Miss Ellicott, Miss Wakefield, and the Hon. Spencer G. Lyttelton. As showing the eclecticism of the Society, the names of Gluck, Raff and Brahms occurred in Part II. of this initial music-making. A move was made to St. James's Hall in 1885, when, on February 21, Handel's 'Saul' was given to

commemorate the 200th anniversary of the birth of the composer. It is not within the scope of these notes to give a detailed history of the Society, but only to refer to some of its most notable achievements. During Mr. Docker's regime, in addition to 'Belshazzar' and 'Saul' already mentioned, we find performances of Cherubini's Requiem Mass in C minor, Purcell's 'Dido and Æneas,' Haydn's Mass in the same key, Goetz's 'By the waters of Babylon,' Mozart's 'King Thamos' and Litany in B flat, Beethoven's Mass in C, Bach's Magnificat, and the following works by Handel: 'Samson,' 'Solomon,' 'Acis and Galatea,' 'Alexander's Feast,' and 'Alceste,' in addition to several smaller works.

After the resignation of Mr. Docker—who rendered the Society excellent service during the ten years (1882-92) he was its musical director—Mr. August Manns held sway as conductor for two years. In 1895 Mr. J. S. Liddle was appointed to the office, a position which he still holds. During the second decade of the Society's existence the less familiar works have included Mendelssohn's 'Christus,' Haydn's chorus 'Der Sturm,' Goetz's 'Noenia,' Bach's 'Ein feste Burg,' Handel's 'Dixit Dominus,' and 'Ode on St. Cecilia's Day' (the foregoing under Mr. Manns), and, under Mr. Liddle's direction, Handel's 'Nisi Dominus,' Schumann's 'Paradise and the Peri,' Handel's 'As pants the hart,' 'Alcina' (selection) and 'Alexander Balus.' Works by English composers—Parry, Stanford and Coleridge-Taylor, to wit—have been rendered by the Society, which, though Handel in name, has a comprehensive outlook. The last report of the Society shows that the chorus numbers one hundred and ninety-eight voices and that the band contains ninety-two performers. The balance in hand is £68. There should be placed to the further credit of the Society the oratorio concerts which it has given in the poorer parts of London—e.g., at The People's Palace. In this estimable sphere of operations excellent work has been done. The Hon. Secretary of the Handel Society is Mr. P. G. L. Webb, 110, Gloucester Place, Portman Square.

Professor Sir Frederick Bridge, King Edward Professor of Music at the University of London, delivered his inaugural lecture on January 30, the subject of his discourse being 'The place of Music in Education,' a pregnant theme admirably befitting the occasion. At the Royal Institution Sir Frederick has been lecturing with much acceptance on 'Mr. Pepys as a Musician,' in commemoration of the bicentenary of the famous diarist.

The letter headed 'Accidentals galore!' in our Correspondence column treats of a serious matter in more senses than one. Eyesight ranks first in importance, and the multiplicity of signs now considered necessary by modern composers often raises the question 'Where are the notes?' A bar of present-day music often contains as many accidentals as notes! A proof-reader upon seeing a naked note at once thinks that its clothes have been stolen on its way to the engraver, or printer, with the result that he immediately proceeds to insert a query in the margin of the proof in order that the composer may search his wardrobe for a suitable habiliment. Without pursuing the subject further, it is only necessary to draw attention to the awful example given by our correspondent—who, by-the-way, is a very experienced teacher—in order to show the notational difficulties of this overgrowth of signs, and, we may add, these redundant obfuscations of present-day composers.

The question may perchance be asked: 'Why are not some of the streets of London named after composers?' The natural reply would probably be this: 'Borough Councils and speculating builders are not sentimentally inclined.' But a little investigation will show that there are streets in London bearing names well known in the realm of music. Let us see. Starting from Paddington, we there find a Beethoven Street and a Mozart Street. In the neighbourhood of the Foundling Hospital there is, appropriately enough, a Handel Street, with a duplication out Wandsworth way. In the latter neighbourhood we shall come across—or go across, if you will—Schubert Road, which, intentionally or otherwise, is close to Melody Road. To find a Wagner Street we must make our way to the region of the Old Kent Road, but Parsifal Road must be sought in the more salubrious locality of Hampstead. The southern side of London's great water-way will furnish us with the names of two native composers—Parry Place, leading off the Plumstead Road, and Elgar Street, Rotherhithe! The Professor of Music at Cambridge University will find his patronymic in two places—Stanford Street, Vauxhall Bridge Road, and Stanford Road, Kensington. The nearest approach to Bach is Bache's Street, Shoreditch (this street recalls the names of two honoured English musicians); to Haydn, Haydon Square, Minorities; and to Weber, Webber Street, New Cut. Mendelssohn is unrepresented in this 'smoky nest,' as he was pleased to call London, and the name of Brahms has doubtless been reserved for the next new 'Avenue' or 'Gardens' in Kensington. One may scour in vain the region of Scotland Yard for a thoroughfare that shall recall the thorough fare meted out to certain young people at Tenterden Street; but a Mackenzie something, like all the Campbells, must surely be coming. Lastly, some such interrogation as this may be put: 'Is there nothing of the kind to call to mind the poet-composer of the pianoforte? Yes, good reader, providing your imagination is sufficiently expansive. Go by the Metropolitan Railway to Wapping Station. Mount the seemingly endless steps of that dreary stopping-place—formerly the entrance to the old Thames Tunnel. Make your way to Old Gravel Lane, and you may gaze upon Choppin's Court!

Miss Eva Hester Keeton, only daughter of Dr. Haydn Keeton, organist of Peterborough Cathedral, was married to Dr. Hugh Hampden Pridie, of Wansford, in Peterborough Cathedral on the 5th ult. The Lord Bishop of the Diocese performed the marriage ceremony, and Sir Frederick Bridge presided at the organ. The Cathedral was crowded, and the large number of guests on the happy occasion included Sir George and Lady Martin. It is hardly necessary to say that the presents were numerous and costly.

Dr. Saint-Saëns contributes to *La Vie Musicale* of the 5th ult. a short article entitled 'Les Oratorios de Bach et de Haendel.' The distinguished French composer has the courage of his opinions, and at the outset announces that he is about to 'scandaliser bien des gens.' For him the performance of the works of these two masters is a chimera, and he proceeds to point out the practical difficulties which attend any effort to present them. Handel's arias contain 'treasures of melody,' but also 'torrents of roulades, horribly out-of-fashion, and of tiresome length; further, nearly all of them finish up with a formula bombastic, emphatic, applied to pieces and situations

of all kinds. He also laments, though in milder terms, the old-world style of Bach's choruses and airs. At Paris, he tells us, the sacred works of these masters have to be materially cut down, mutilated, before the public will accept them. 'Fortunately,' he says, 'the English public is endowed with unalterable patience; it is never bored, or rather it accepts boredom as a necessity. Here [*i.e.* at Paris] no one would venture to worry the public with fugues and interminable airs for the space of five hours.' Dr. Saint-Saëns though no Wagnerite, is modern in his tastes, but he knows that the old-fashioned phraseology and cadences in the works of the two composers in question affect not the matter but only the manner of the music; to musicians who appreciate its greatness they are not only tolerated on account of the strong inspiration which is felt, but they are either forgotten, or accepted as quaint effects natural to the period in which the works were written. We are therefore sorry to find one of the most eminent of French composers discoursing in this wise about giants of whose strength he himself is well aware. The worthy doctor concludes his tirade thus:—

For these reasons and many others, some persons think that ancient works should be performed, not in view of an immediate and complete artistic success, but in order to train executants, the public and composers. Artists will learn 'le grand style,' the public will acquire the habit of listening to serious things; composers will find in them a starting-point whence will arise strong and beautiful works which will be appreciated according to their merit.

His reasons however argue rather in favour of not performing Handel and Bach, unless it be in England, where boredom as we learn is accepted as a necessity. What does Dr. Saint-Saëns mean?

A competition likely to lead to more useful results than are afforded by puzzle-pictures and other such futile rivalries has been organized in connection with the International Musical Society. Its object was to ascertain the best practical method of indexing popular traditional tunes of the Volkslied type, not according to the words, but according to the melodies. Considering that in the large majority of instances it is the tunes, rather than the words, of popular songs that are of value, and that many songs are often associated with a particular favourite tune, the importance of some means of readily and simply classifying the tunes is obvious to all students of this interesting branch of music. The method suggested by Dr. Oswald Koller, of Vienna, which has been accepted as the best solution of the problem, has great simplicity to recommend it; indeed, it is so readily grasped that one fears many cursory readers of his essay, published in the Society's journal (*Sammelband iv.*, part 1), may think there is little in it, and wonder it has never occurred to anybody before! A perusal of the essay will, however, show that the plan was arrived at only after considerable experiment and the rejection of many alternatives which did not permit of a thorough classification.

The principle on which Dr. Koller has worked has been that the important matter for record is the series of intervals of which the opening phrase of a tune consists, while second to it is the rhythm. He gives an indication of both in this wise. He substitutes figures for notes, taking the keynote (which in traditional music is of course variable) as representing unity, and figuring intervals above it by Arabic numerals, those below it (reckoned downwards) by

Roman. In order that none but the essential notes of the melody may be registered, only those are given which are rhythmically important. As an illustration of his method, Dr. Koller gives a thematic index of the first 300 in Boehme's collection of old German songs, adding to each entry the Mode in which the tune is written and the keynote, details which presumably might be dispensed with in indexing ordinary song-tunes. Applying it to some of our own familiar tunes we should have some such results as these:—

IV. 1 2 3, 4 II. 2 1 -	When the King enjoys his own again.
I II. 3 3 2 1 - -	God save the King.
I 1 2 3, 1 5 1 - -	Rule, Britannia.
I 1 3 2, 5 3 1 - -	British Grenadiers.
1 8 6 5 - - -	Here's to the maiden of bashful fifteen.
3 1 3 1, 5 8 5 - -	Bailiff's Daughter.
3 2 1, 3 2 1 - -	Here's a health unto his Majesty.
3 3 2 1, 2 2 2 1 -	Once I loved a maiden fair.
3 4 5 2, 5 3 1 - -	Drink to me only with thine eyes.
3 5 3 1, 3 8 5 - -	Barbara Allen.
5 5 8 6, 6 4 5 3 -	Leather Bottel.
8 5 4 3, 5 4 2 1 -	Vicar of Bray.

It will be noticed that these are ranged in order of the ascending scale, thus forming a numerical index. The merits of the system are obvious. It is extremely simple, for the figures are not arbitrary, but indicate the intervals from the keynote in both directions (accidentals can, of course, be indicated in the usual manner). The method groups similar tunes—or at least tunes similar in their opening phrases—together, and would doubtless reveal many instances of structural similarity. Dr. Koller adds the suggestion that in England, where the Tonic Sol-fa is in use, its notation would furnish a ready method for noting down and classifying melodies in index form.

Two unknown compositions by Purcell constitute an interesting discovery, both historically and musically, made by Mr. T. W. Taphouse with his usual antiquarian zeal in the library of Oriel College, Oxford. To the recent *Sammelbände der Internationalen Musik-gesellschaft* Mr. Barclay Squire contributes an account of these two pieces, from which we learn that they were used at the funeral of Queen Mary in Henry VIII.'s Chapel, Westminster Abbey, on March 5, 1695. We give the music of the first piece, adapted by Purcell from a passage in his music to Shadwell's 'The Libertine,' and arranged by him to be played on four trumpets at Queen Mary's interment.

THE QUEENS FUNERALL MARCH SOUNDED BEFORE  
HER CHARIOT.

MR. H. PURCELL.



Mr. Morrow is, however, of opinion that the music was played by *trombones* and not by trumpets. The latter term was used in 'the general or collective

way in which many people speak of brass instruments as trumpets.' The other piece is a 'Canzona. As it was sounded in the Abbey after the Anthem,' also to be played on four trumpets 'tremulo.' For the music of this, and Mr. Barclay Squire's instructive notes thereupon, the reader may be referred to the publication mentioned above.

Unconscious humour has a charm all its own. We all know of the innocent student who, when the lecturer announced 'My next lecture will be on Keats,' responded, 'Please, sir, what *are* Keats?' A companion picture to this delightful misunderstanding has recently been afforded in a West Riding town of manufacturing proclivities. Here a well-known musician proposed to give a lecture on 'Schumann's Pianoforte Works,' and enthusiastic amateurs did their best to beat up an audience. One of them meeting a friend seized the opportunity to urge him to attend the lecture, and was met by the enquiry, "'Schumann's Pianoforte Works'?" And where may they be situated, at Leeds or Bradford?

Last month we gave some curious extracts from old Oxford journals. Here are some specimens from similar sources at Edinburgh, kindly sent by a zealous musical antiquary of Auld Reekie, Mr. Robert A. Marr:—

*The Caledonian Mercury*, November 14, 1740.

Mr. Borrow being just come to this City designs during the Winter Session to entertain Ladies and Gentlemen with the High-German Musical Instrument called Ganneu in the same manner as he has had the Honour to do before the first Nobility of most Courts in Europe. He performs Italian, German or Scots Musick, when sent for to private Families only, on this Instrument; and demands no other Payment than the Company shall think his Performance has deserved. He is to be got Notice of at the Exchange Coffee-house.

The next extract refers to such diversified topics as Adam and Eve, Paradise Lost, David's Harp, temperature and sore throat:—

*The Caledonian Mercury*, December 12, 1752.

This present Evening the 12th of December at the Assembly Hall the Fourth Concert in the Manner of Oratorios.

Signora Passerini and Miss Meyer will sing the Hymn of Adam and Eve, out of the 5th Book of Milton's Paradise Lost, and other extraordinary Latin, English and Scots Songs and Duets.

Mr. Meyer will play for the first Time on a New Instrument, called David's Harp.

N.B.—Signor and Signora Passerini assure that the Hall will be as warm as any other publick place, and perhaps better.

Each Extraordinary Ticket at 2/6 to be had at Signor Passerini's Lodging and at the Coffee-houses.

Signora Passerini is quite better of her sore Throat, and will sing this Night.

The Red Tickets will not be accepted after this Concert.

The following Handeliana befits the third month of the year. Handel's oratorio of 'Samson' contains a *Dead March*: his oratorio of 'Joseph and his brethren' contains a *Wedding March*. The music of both these Marches is practically the same!



## A NEW ENGLISH VIOLINIST.

Miss Marie Hall, of whom we give a portrait, is one of the most brilliant young violinists that has appeared in recent years. Her performances at the concert given by her at St. James's Hall on the 16th ult. drew forth a chorus of unqualified praise from the London critics. A fair young damsel of eighteen summers cannot be expected to boast of much biography, but what little she has is to her credit.

Marie Pauline Hall was born at Newcastle-on-Tyne on April 8, 1884. From her earliest childhood she showed the great genius for the violin which is now bringing her such phenomenal success. For several years she was taught by her father, Mr. Edward Felix Hall, an amateur violinist and harpist, and subsequently by Miss Hildegard Werner. She made such extraordinary progress that at the age



(Photo by Messrs. Alfred Ellis and Watery.)

of ten she could play Bach's Sonatas. As a child Miss Hall and her father used to play violin and harp duets in the streets of Bristol! The peripatetic young fiddler was discovered by Mr. Max Mossel, the well-known violinist of Birmingham, who gave her some lessons. Her remarkable gifts were brought to the notice of several music-loving people living in Bristol. They at once recognized the extraordinary talent the child possessed, and provided means by which she was sent to London to study with Professor Johann Kruse, under whose tuition she made rapid progress. At the age of fifteen and-a-half she gained the first Wessely Exhibition at the Royal Academy of Music—a fact which is duly recorded in THE MUSICAL TIMES of November, 1899 (p. 741). But owing to the circumstances surrounding her she was unable to take advantage of this.

Herr Kubelik chanced to hear her play, and was so greatly struck with her attainments that he strongly

advised her to enter the Conservatoire of Prague and study under Professor Sevcik. Accordingly, in the autumn of 1901, Miss Hall went to Prague and became a pupil of Kubelik's old master. After only one year's study with Sevcik, he considered that she was ready to appear before the public. This she has now done at Prague, Vienna and London, with a success that has surpassed all expectations. From the foregoing account of Miss Hall's career it will be seen that she has had the unusual and valuable advantage of studying in two great violin schools—the classical and romantic one of Berlin, represented in her training by Professor Kruse, and the great technical school of Prague, whose world-famed master (Sevcik) has said that he has seldom, if ever, instructed a pupil with a talent equal to that possessed by Miss Hall. The future development of this gifted young lady will be watched with the greatest interest. We may be proud of her nationality, and wish for her a long and brilliant artistic career.

## SOME CHOPIN LETTERS.

In 1863 the palace of Count Zamoyski at Warsaw was pillaged by the Russian troops. Chopin's sister, Isabelle Barcinska, lived there with her husband, who was director of the Navigation Company. Chopin's pianoforte was destroyed, and it has always been supposed that letters written by the composer to his sister and her husband then suffered the same fate. At any rate some of them were preserved, and are now in the possession of Mlle. Marie Crechomska, grand-daughter of Madame Iedrzejewicz, another of Chopin's sisters. They have been placed in the hands of M. Karłowicz, who contributed an article to the January number of *La Revue Musicale*, entitled 'Chopin, souvenirs inédits.' The Polish composer was not, like Mozart or Mendelssohn, a fascinating letter writer, yet even in the communications under notice there are many allusions to music and musicians not without interest.

In a letter written from Nohant in 1845 to his family, Chopin says: 'Madame Viardot arrived with us, and remained three weeks.' This reference to the eminent vocalist is interesting; for though the words were written nearly sixty years ago, Madame Viardot is still living in Paris and, so far as we know, in good health. Of her Chopin also says:—'She sang to me the Spanish songs which she composed last year at Vienna; she has promised to sing them to you. I like them very much, and I doubt whether it would be possible to hear or imagine anything of the kind more perfect.' In a letter dated October 1 of the same year (1845) he writes: 'Madame Viardot has already started for the Rhine, having received an invitation [*i.e.*, to attend the inauguration of the Beethoven monument at Bonn] through Meyerbeer from the King of Prussia, also Liszt, Vieuxtemps, &c. The King and Queen will receive the Queen of England, who has already started for Germany with her husband, Prince Albert. Mendelssohn is also at Coblenz, making musical preparation for his King, for Queen Victoria will be received at Stolzenfels. . . . They are selling cigars "à la Beethoven," who certainly never smoked anything but Vienna pipes; and already so many pieces of furniture, old bureaux and old what-nots which belonged to Beethoven are being sold, that the poor composer of the Pastoral Symphony ought really during his lifetime to have started a wholesale business in furniture. This reminds me of the concierge of Ferney, who sold ever so many walking-sticks of Voltaire's.'



By the accents of the French :

For the pestilence that walketh in darkness :  
nor for the sickness that destroyeth in the noonday.  
For Thou, Lord, art my hope : Thou hast set  
Thine house of defence very high.

By small black and white notes :

The heavens declare the glory of God : and the  
firmament sheweth His handy work.  
One day telleth an other : and one night  
cer ti fi eth an other.

From the above extracts Miss Hackett appears to have invented or foreshadowed the signs of pointing now in general use. She evidently took a deep interest in the subject, and a second letter from her appeared in the following issue of the *Harmonicon*.

One of the earliest, if not the first complete Pointed Psalter—i.e., for use with Anglican chants—is that of Robert Janes, organist of Ely Cathedral from 1831 to 1866. The title of this epoch-making compilation may be given in full :—

Under the patronage of the reverend the Dean and Chapter of Ely.

THE PSALTER ; or PSALMS OF DAVID, carefully marked and pointed to enable the voices of a choir to keep exactly together, by singing the same syllable to the same note ; and the accents as far as possible made to agree with the accents in the chant ; and also to remove the difficulty which individuals generally find who are not accustomed to the chanting of the psalms.

By ROBERT JANES, Organist of Ely Cathedral, 1837.

On the first page of his Psalter, Mr. Janes gives the words of the Venite, under a double chant of his own composition, as a specimen of his system of pointing. We give the first verse :—

O come, let us sing un- | -to | the | Lord : let us heartily  
rejoice in the | strength | of | our | sal- | -vation.

It will be observed that Janes retains the italicised type for the rhythmical portions of the chant, but he shirks the crux of chanting—the bridge which joins the recitation and rhythmical portions of the chant. The foregoing may serve as a small contribution to the history of the subject. We may return to it on a future occasion, more especially with reference to the theory and practice of the imaginary bar.

#### A STUDENTS' ORGAN RECITAL.

At Queen's Hall, on the 9th ult., some students of the Royal Academy of Music gave an organ recital, when the following pieces were played :—

Fantasia and Fugue in G minor	...	...	...	Bach.
STANLEY R. MARCHANT. (Sir John Goss scholar)				
Sonata (Psalm xciv.)	...	...	...	Reubke.
MABEL COLYER.				
Prelude and Fugue in B minor	...	...	...	Bach.
ELSIE F. COCKS. (Stainer Exhibitioner.)				
Fantasia and Toccata in D minor	...	...	...	Stanford.
MARGARET KENNEDY.				
Fugue in D minor...	...	...	...	Charles Steggall.
IDA PEMBERTON.				
Concerto in G minor (No. 11)	...	...	...	Handel.
GODFREY D. GARDNER.				

It will be observed that four of the six performers were of the gentler sex !

#### THE 'DESCRIPTIVE MAN' AT CANTERBURY.

A correspondent, who is on the staff of an important provincial newspaper, sends us the following extract from a London daily journal. It forms part of a descriptive account of the recent enthronement of the Archbishop of Canterbury in Canterbury Cathedral :—

Dr. Perrin, the excellent organist, led off with a full-grown recital on the instrument, which the modern architect, who detests organs, has 'perched up aloft.' Dr. Perrin's organ is skied, from its elevation it sent down delectable strains. Here is a list of works performed before the service began :—

Schiller March	...	...	...	Meyerbeer.
Legend in C	...	...	...	Dvorák.
March on a Theme of Handel	...	...	...	Guilmant.
Adagio in D	...	...	...	Diemel.
Fantasia in E flat	...	...	...	Saint-Saëns.

This, of course, was not a classical selection. But it contained a lot of melodious and attractive music, for which, as Dr. Perrin seems to know, the public are ready to sacrifice any number of fugues.

Our correspondent, in sending us the foregoing, gives vent to his feelings—which will be shared by not a few—in the following strain :—

The flippancy of the language, and the generally-unsatisfactory remarks upon the musical portion of the enthronement are such, in my opinion, as to induce a rubbing of the eyes. That such rubbishy stuff can be allowed to pass into the columns of a highly-placed paper in these days passes comprehension. The picture of Dr. Perrin as he 'led off with a full-grown recital,' conveys a really distinguished impression ! and the list which 'of course was not a classical selection, but contained a lot of melodious and attractive music' eloquently speaks of the auction-mart rather than of a great ecclesiastical ceremony in which music naturally had an honoured place.

The following programme of a Bach organ recital given by Sir Walter Parratt in New College Chapel, Oxford, on the 17th ult., will be perused with interest :—

1. FANTASIA super Komm, Heil'ger Geist, Herre Gott.
2. CHORAL VORSPIEL. Valet will ich dir geben.
3. PARTITE diverse sopra Christ, der du bist der helle Tag.
4. PRELUDIUM in A minor.
5. SONATA No. 2 in C minor—Allegro, Largo, Vivace.
6. TOCCATA CONCERTATA in E major—Allegro, Fuge, Piu Mosso, Vivace.

The Festival of the Conversion of St. Paul was celebrated with all due significance at St. Paul's Cathedral on January 26. The music at the choral celebration consisted of Beethoven in C and the Rev. James Baden Powell's hymn 'Hail, Festal Day,' sung in procession. Hopkins in F, and Haynes in G (with orchestra) were the settings of the canticles sung at the morning and afternoon services respectively, and for the anthem at Evensong the usual selection from Mendelssohn's 'St. Paul' was impressively performed by full orchestra and chorus. Sir George Martin conducted with reverent care, and the organ was in the safe hands of Mr. Charles Macpherson.

The Fifty-first Annual Report of the Choir Benevolent Fund has just been issued. There is every evidence that this excellent Fund is in a satisfactory condition ; at the same time it is matter for regret that many young cathedral singers neglect to avail themselves of the benefits conferred by the Society, the advantages of which cannot be over estimated. There are also many persons who are interested in our beautiful Cathedral Service and its reverent rendering, who by becoming annual subscribers to the Fund might enable the committee to carry out the original aim of its Founders, and give fixed pensions to superannuated members and to widows of former members.

## ORGAN RECITALS.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Suite pour grand orgue, Borowski.

Mr. Isherwood Plummer, Congregational Church, Hawkshead Street, Southport.—Larghetto from the Clarinet Quintet, Mozart.

Mr. Fred. Gostelow, St. Peter-upon-Cornhill.—Overture in E flat minor, Faulkes.

Mr. W. R. Hedden, Church of the Incarnation, New York.—First Sonata in D minor, Guilman.

Mr. T. W. Musgrove, Cromer Church.—Festival Overture, Best.

Mr. James Tomlinson, New Public Hall, Preston.—Fantasie in D, Merkel.

Mr. William Reed, Chalmers's Church, Quebec, Canada.—Marche Triomphale, Callaerts.

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante in C, Silas.

Mr. Arthur Mason, Town Hall, Sydney.—Concert Overture in C minor, Hollins.

Mr. T. J. Crawford, St. Paul's, Camden Square.—Allegretto in B minor, Guilman.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Prelude and Fugue, Samuel Wesley. (Key, or any other means of identification, not stated.)

Mr. Munro Davison, Northern Polytechnic.—Selection from the compositions of Dr. E. J. Hopkins.

Mr. Franklyn J. Mountford, St. James's, Handsworth.—Fantasia on the Vesper Hymn, Turpin.

Mr. Thomas Curry, Holy Trinity, Richmond.—Allegretto, T. L. Forbes.

Dr. G. H. Smith, Parish Church, Sculcoates.—Cantilene in F minor, Wolstenholme.

Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast.—Toccata in D minor, W. G. Wood.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Nocturne and Intermezzo in D flat, Hollins.

Dr. H. Holloway, St. Stephen's, Bournemouth.—Dithyramb, Basil Harwood.

Mr. J. Charles McLean, Salem Chapel, Portmadoc.—Andante in D, Silas.

Mr. Arthur Clements, St. George's, Wilton, Taunton.—Second Sonata da Camera, A. L. Peace.

Mr. W. Prendergast, Winchester Cathedral.—Sonata in D minor, Merkel.

Mr. Harry E. Wall, St. Mary, East Farleigh.—En forme d'Overture, Smart.

Mr. W. J. Wightman, Wesleyan Church, Woodbridge.—Andante in A flat, Hoyte.

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Triumphal March, Lemmens.

Mr. S. Wallbank, All Souls', Leeds.—Andante cantabile in G minor, S. S. Wesley.

Mr. H. J. Davis, Christ Church, Bath.—Offertoire ('Par les chants les plus magnifiques'), Alexandre Nourry.

Mr. R. Garrett Cox, St. Peter's, Norbiton.—Fugue in E major, Best.

Mr. Charles J. King, St. Matthew's, Northampton.—Overture Tamerlane, Handel.

Mr. Henry Grimshaw, Prospect Wesleyan Church, Bowling.—Organ concerto in D, Handel.

Mr. Fountain Meen, Northern Polytechnic.—Overture in G, Dr. Maurice Greene.

## ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, Parish Church, Axminster.

Mr. George A. Baker, St. Matthew's, Birkenhead.

Mr. E. Norman Campbell, St. Philip's, Kennington.

Mr. Thomas J. Crawford, St. Michael's, Chester Square.

Mr. R. Goodwin, All Hallows', Bromley-by-Bow.

Mr. George W. R. Hoare, All Saints', Upper Norwood.

Mr. Arthur Lake, St. Paul's, Frimley, Surrey.

Mr. Frederic Riley, St. James's, Audley.

Mr. A. E. Thorne, St. Baldred's, North Berwick, N.B.

Mr. Joseph W. Walker, St. Michael's, Shoreditch.

Mr. Edward Watson, St. Stephen's, Prenton, Birkenhead.

Mr. T. M. Bradshaw (Alto), St. Michael's, Bedford Park.

Mr. Walter Ivimey (Baritone), Chapel Royal, St. James's.

## Reviews.

*The Oxford History of Music. Volume IV. The Age of Bach and Handel.* By J. A. Fuller Maitland.

[Oxford: The Clarendon Press.]

The epoch-making period covered by the lives of Bach and Handel could not have fallen into more able hands than those of Mr. Fuller Maitland. In treating of the lives of these two giants it was of course impossible to add much to the wealth of material already gathered by the industry of Spitta, Chrysander and Rockstro, with which most musicians are already familiar, but of course in a work of this nature such travelling over beaten ground is inevitable.

In reading the volume it is impossible to avoid the impression that the author places Bach on a much higher plane than Handel. In this we think he does not make sufficient allowance for the difference of their surroundings. Handel was a man of varied experience, and of extensive travel, whose works were written to supply the managerial wants of the moment, for a public greedy of novelty. Bach was the tranquil occupier of a post akin to that of a cathedral organist in a quiet city, under no compulsion of rapid production. Such celebrity as he attained in his lifetime may be almost called provincial. His vocal works, no doubt performed with all the excellence possible considering the means at his disposal, attracted but little attention, and were written rather to satisfy his own craving for composition than with any view of attracting public opinion. A composer among such surroundings has no temptation to give anything but his best; the man who has an audience to conciliate is tempted to give work which his critical judgment does not approve. As Dr. Johnson puts it, 'the man who lives to please must please to live.' Mr. Maitland returns to the view, recently expressed elsewhere, that Handel's popularity was actually a hindrance to the progress of music in this country. We have never been able to understand this opinion. No doubt his influence was for a long time paramount, and inevitably so; but that he should have retained that position for so long a period is the natural result of the possession of that genius—and one of the strongest testimonies to its power—the peculiar characteristic of which was that it satisfied alike the trained musician and the uncultured hearer. It is to the honour of the English nation that it at once recognised the supreme excellence of Handel, which has never been cordially accepted in Germany. During the life of Bach, and for many years after, his organ works alone were familiar to a few musicians, mostly his pupils, even in his own country. His vocal works, if they gained for him a certain amount of recognition at Leipzig, remained unpublished and had been entirely forgotten. It was reserved for Mendelssohn to disinter the 'St. Matthew' Passion, and no work of Bach's figured in a Gewandhaus programme before the year 1835—that is eighty-five years after the death of the master. Handel died in 1759; Haydn visited England in 1791, and had no occasion to complain of any want of appreciation from a public which received with enthusiasm music, even of a novel form. What is most to be regretted in the history of music in England is not the influence of Handel, but the untimely death of Purcell, which was the real check to the progress of the art in this country.

After such giants lesser men are dwarfed; but the object of history is to put on record all those who have helped to make it. This Mr. Maitland has done with a completeness worthy of all praise. There is hardly a musician known—or even unknown—to fame whose name will not be found in the excellent index with which the work is furnished. Opinions will of course differ as to the relative prominence given to particular musicians. We ourselves, for example, think that the works of Marcello deserved more extensive treatment, especially in view of the fact, not mentioned, that an attempt was made by Avison to exalt him at the expense of Handel.

In conclusion, there is an excellent chapter on the musical instruments of the period, and the influence



which their virtues and defects had upon the music of the time. Concerning the harpsichord Mr. Maitland speaks as an expert, while his explanation of that somewhat perplexing instrument the clavichord, so loved of Bach, is specially clear and adequate.

*Four Concerti Grossi for Strings.* By G. F. Handel. Pianoforte transcription by Giuseppe Martucci.

[Novello and Company, Limited.]

The Twelve Grand Concertos belong to the year 1739, and were all placed on paper within a month, one of the many instances of Handel's rapid mode of working. They were originally written for two solo violins and violoncello accompanied by the full stringed band, and published for the author by Walsh, in separate parts, as Op. 6. Signor Martucci has selected four of the set,—in B minor, E minor, B flat, and A minor—and these he has transcribed in a manner providing excellent food for pianists. This quartet of pieces, while replete with all the melodic jolliness which characterises Handel's quick movements, furnishes excellent studies in pianoforte technique. The slow movements, on the other hand, afford every opportunity for the development of expressive playing and the exercise of the poetic temperament on the part of the player.

*Irish Wedding Song.* Arranged by Brendan J. Rogers. *The Harvest Rose.* O'Sullivan Mór. *When through life unblest we rove.* Lament. Arranged by T. R. G. Jozé. *The Cottager to her infant.* By R. F. Martin Akerman. *The long day closes.* By Arthur Sullivan. *The Message bringers.* By H. Waldo Warner.

[Novello's Part-Song Book.]

[Novello and Company, Limited.]

'An Irish Wedding Song' has for its melody the air known as 'Kilkenny,' and Mr. Rogers has made good use of the sprightly tune in allaying it to Mr. P. J. McCall's vivacious lines. Dr. Jozé's part-songs are excellent arrangements of old Irish airs, which, it scarcely need be said, impart attractive distinction to the series. The part-writing is flowing and effective. The words of 'The Cottager to her infant' are by Dorothy Wordsworth, sister of the poet, and the music is as unpretentious as the lines which called it forth. No comment is required concerning Sir Arthur Sullivan's beautiful setting of 'The long day closes,' save that the present arrangement is for soprano, alto, tenor, and bass. The words, by Frances Tyrrell-Gill, of 'The Message bringers,' set by Mr. H. Waldo Warner, may be described as moral reflections on hearing Christmas bells, which are illustrated in both the vocal and instrumental portion. The music, however, is by no means conventional, and affords opportunities for good effects.

*Three Dances in Canon Throughout for Two Violins and Pianoforte.* By Battison Haynes.

[Novello and Company, Limited.]

The 'Three Dances' by Battison Haynes will prove very acceptable additions to the limited *répertoire* of original compositions for two violins and pianoforte. No. 1, a gavotte, is a canon in the octave, the first violin following the second half a bar later at the higher octave. No. 2, a minuet, starts with the first violin, followed by the second two bars later at a fourth below, an inversion, however, taking place in the trio, where the second violin leads the melody with the first following at a fifth above. No. 3, a waltz, begins with the first violin, and is followed by the second two bars later at an octave below; so that there is variety of treatment in each of the three pieces. Although originally written for one violin and pianoforte these dances are so admirably adapted for their present form that it is difficult to believe they have been re-set from the initial design. The themes are melodious, especially that of the waltz, and the accompaniments well sustain the strings with appropriate and clever harmonies. The first violin runs through seven positions, but the second does not go beyond the third.

## Obituary.

MDLLE. HOLMÈS.

On January 28 there died, at Paris, two distinguished composers—Augusta Mary Anne Holmès and Robert Planquette. The former, though born in Paris—either in 1847 or 1850—was of Irish parentage, but she became a naturalised Frenchwoman in 1879, and added an accent to the final vowel in her patronymic. A pupil of César Franck, she enrolled herself under the banner of the advanced French School. Her dramatic symphony 'Lutèce' gained a prize offered by the city of Paris in 1878, and two years later she composed a symphony entitled 'Les Argonautes.' In 1895 her opera 'La Montagne Noire' was produced at the Grand Opéra. Mdlle. Holmès published some of her songs and pianoforte pieces under the *nom de plume* of 'Hermann Zenta.' Her music is practically unknown in England.

ROBERT PLANQUETTE.

Robert Jean Planquette, also a native of the French capital, where he first saw the light on July 31, 1850. He began to compose as a boy, and after he had studied for a year at the Conservatoire he had a very hard struggle for existence. It is said that he lived in a garret at Montmartre, where he wrote music for café concerts, and frequently dined on bread and fried potatoes. His furniture consisted of one table and two rickety chairs. Under these pinched conditions he wrote the music of his comic opera 'Les Cloches de Corneville,' which brought him great fame. At first it was not a success, and Planquette thought of committing suicide. But the tide of misfortune turned, and the opera, together with 'Rip van Winkle,' 'Nell Gwynne,' 'Paul Jones' and 'The Old Guard' caused his music to become well known to and appreciated by English audiences.

MEYER LUTZ.

Another well known name connected with comic opera, burlesques, and light music for the theatre in England is that of Wilhelm Meyer Lutz, who died at Edith Road, West Kensington, on January 31. He was born at Männerstadt, Kissingen, in 1822 (or 1830), and in 1848 settled in England. He conducted at the Surrey Theatre from 1851 to 1855, and in 1869 began his long connection with the Gaiety Theatre, whereby he became widely known as the inventor of many sparkling melodies and a *chef d'orchestre* of remarkable ability. He held the organistship of St. George's Roman Catholic Cathedral for many years, and wrote a good deal of music for its services. He composed a string quartet, and he was a Past Grand Organist in Freemasonry.

JOSEPH PARRY.

Welsh musical folk are mourning the loss of one of their greatly admired sons, Joseph Parry, who, we regret to say, died at Penarth, near Cardiff, on the 17th ult. Born of very poor parents at Merthyr Tydfil, on May 21, 1841, young Parry as a boy of ten was forced to follow the occupation associated with puddling furnaces, and his education suffered accordingly. His family emigrated to America, but a prize awarded to him for a harmonized hymn tune at the Swansea Eisteddfod of 1865 so greatly attracted the attention of the late Brinley Richards, one of the adjudicators, that a fund was raised to enable Parry to return to England and enter the Royal Academy of Music. Accordingly in September, 1868, he became a student of that institution, and studied under Sterndale Bennett, Mr. Garcia, and Dr. Steggall. He became Professor of Music at the University College, Aberystwith, in 1871, and in 1888 was appointed to the Lectureship in Music at the University College of South Wales, Cardiff. He graduated Mus.B. at Cambridge in 1871, and proceeded to the Doctor's degree seven years later. Dr. Parry was a prolific composer, his output including at least two oratorios, three cantatas, six operas, overtures and other instrumental music, and a vast number of songs, anthems, hymn tunes, &c. At the National Eisteddfod of 1896, held at Llandudno, he was presented with a cheque for £600 in recognition of his services to Welsh music.

## ANTHEM FOR BASS OR BARITONE SOLO AND CHORUS.

Composed by JAMES SHAW.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Larghetto.* ♩ = 56.

*soft Gt. to Sw. p*

BASS OR BARITONE SOLO. *mp*

Let Thy mer-ci-ful ears, O Lord, be

*Sw.*

o-pen to the pray'rs of Thy hum-ble ser-vants, let Thy mer-ci-ful ears, O Lord, be

o-pen to the pray'rs, be o-pen to the pray'rs of Thy hum-ble ser-vants;

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## LET THY MERCIFUL EARS.

March 1, 1903.

*mf*  
and that they may ob - tain, that they may ob - tain, may ob - tain their pe -

*mp*  
- ti - tions make them to ask, make . . them to ask such things as shall please . .

*p*  
Thee, make them to ask, make them to ask such things as shall please, shall please

*pp*  
Thee ; through Je - sus Christ our Lord, through Je - sus Christ our

Lord, through Je - sus Christ our Lord. *Gl. to Sw.*

*Ch.* *p*

( 2 )

The musical score is written for voice and piano. It consists of six systems of music. The first system begins with a vocal line in G major, marked *mf*, with the lyrics 'and that they may ob - tain, that they may ob - tain, may ob - tain their pe -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal line with 'ti - tions make them to ask, make . . them to ask such things as shall please . .', marked *mp*. The piano part continues with similar rhythmic patterns. The third system has the vocal line say 'Thee, make them to ask, make them to ask such things as shall please, shall please', marked *p*. The piano part becomes more active with sixteenth-note figures. The fourth system shows the vocal line saying 'Thee ; through Je - sus Christ our Lord, through Je - sus Christ our', marked *pp*. The piano part continues with its active accompaniment. The fifth system has the vocal line say 'Lord, through Je - sus Christ our Lord.', marked *Gl. to Sw.*. The piano part continues. The sixth system shows the vocal line with a final flourish, marked *Ch.* and *p*. The piano part concludes with a final chord. The score is numbered (2) at the bottom.

Piano introduction in G major, 4/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

**SOLO.** *mp*

Let Thy mer-ci-ful ears, O Lord, be o-pen to the pray'rs of Thy

**SOPRANO.** *p*

Let Thy mer-ci-ful ears, O Lord, be o-pen to the

**ALTO.** *p*

Thine ears, O Lord, be o-pen to the

**TENOR.** *pp* *p*

Let Thy mer-ci-ful ears, O Lord, be o-pen to the

**BASS.** *pp* *p*

Let Thy mer-ci-ful ears, O Lord, be o-pen to the

*Soft Gl. to Sw.*

Piano accompaniment for the first vocal entry, continuing the melody from the introduction.

hum-ble ser-vants, Let Thy mer-ci-ful ears, O Lord, be o-pen to the pray'rs, be

pray'rs of Thy ser-vants, Let . . Thy mer-ci-ful ears, O Lord, be o-pen to the

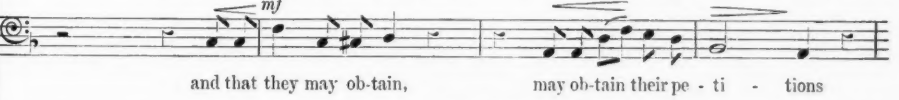
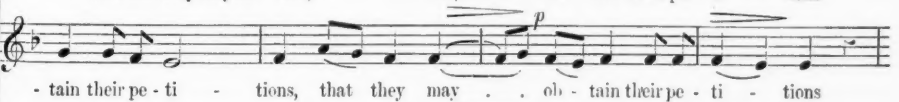
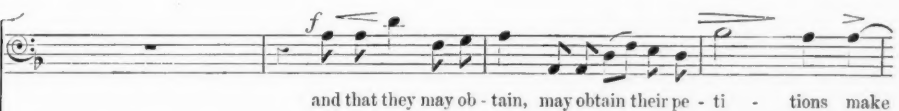
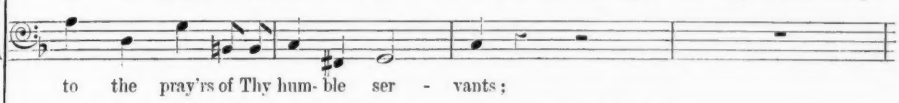
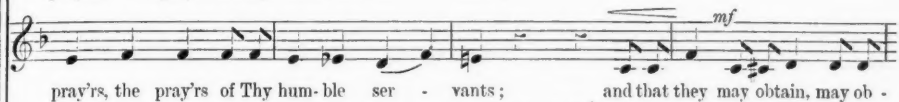
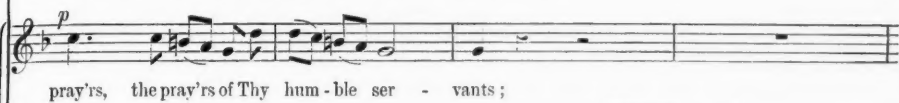
pray'rs of Thy ser-vants, Thine ears, O Lord, be o-pen to the

pray'rs of Thy ser-vants, Let . . Thy mer-ci-ful ears, O Lord, be o-pen

pray'rs of Thy ser-vants, Thine ears, O Lord, be o-pen

Piano accompaniment for the second vocal entry, featuring a more active and rhythmic texture.





. . them to ask, make them to ask such things as shall please Thee, make them to  
 make them to ask, . . make them to ask such things as shall please Thee, make them to  
 make them to ask . . such things as shall please Thee, make them to  
 make . . them to ask such things as shall please Thee,  
 make them to ask such things as shall please Thee,  
 ask, make them to ask such things as shall please, shall please Thee ;  
 ask, . . make them to ask such things as shall please, shall please . . Thee ;  
 ask . . such things as shall please, shall please . . Thee ; through  
 make . . them to ask such things as shall please, shall please Thee ;  
 make them to ask such things as shall please Thee ;

ask, make them to ask such things as shall please, shall please Thee ;  
 ask, . . make them to ask such things as shall please, shall please . . Thee ;  
 ask . . such things as shall please, shall please . . Thee ; through  
 make . . them to ask such things as shall please, shall please Thee ;  
 make them to ask such things as shall please Thee ;

through Je - sus Christ our Lord, through Je - sus Christ our Lord. A - - .

through Je - sus Christ, through Je - sus Christ our Lord. A - .

Je - sus Christ our Lord, through Je - sus Christ our Lord. A - - .

through Je - sus Christ our Lord. A - - .

through Je - sus, through Je - sus Christ our Lord. A - - .

*senza Org.*

- men, A - - men, A - - men, A - - men, A - men.

- - - men, A - men, A - - men, A - men, A - men.

- men, A - - men, A - - men, A - men, A - men, A - men.

- men, A - - men, A - - men, A - men, A - men.

- men, A - - men, A - - men, A - - men, A - men.

*Org.*

## Correspondence.

## ACCIDENTALS GALORE!

DEAR SIR,—In view of the marked disposition shown by modern composers to modulate into keys far removed from the one in which they begin their pieces, would it not be advisable in cases where transitions follow each other too rapidly to admit of the insertion of a fresh key-signature, to entirely omit a key-signature, and to rely on such accidentals only as are absolutely necessary?

As a case in point I give a few bars from a recently-published *Nocturne* composed for the pianoforte: (a) as the passage occurs in actual print, and (b) as it would appear if the key-signature were omitted. I may add that the extract is part of two lines of nine bars in which 106 notes require no fewer than 83 accidentals! but 43 of these accidentals are necessary solely for the purpose of contradicting the five-flat signature!!

The image contains two musical staves, (a) and (b), each with two systems of notation. Staff (a) is the original print, showing a complex modulation with many accidentals (sharps and flats) and dynamic markings such as *ten.*, *p*, *mp*, *mf*, *espress.*, and *dolce.* Staff (b) shows the same passage simplified by omitting the key signature and using only the necessary accidentals to indicate pitch changes, making it much easier to read.

I feel sure if the plan suggested were adopted many intricate passages would be made much easier to read at sight, and the nature of the involved modulations would, I venture to think, appeal more quickly to the eye.

I enclose my card, but prefer to sign myself

Yours faithfully,

'MEZZO TERMINE.'

## THE F SHARP IN HANDEL'S PASTORAL SYMPHONY ('MESSIAH').

DEAR SIR,—Dr. Cummings's article in the January issue of THE MUSICAL TIMES requires correction in one respect. The F sharp in the bass part of the 'Pastoral Symphony' appears in Breitkopf and Härtel's edition of 1803, the first in which Mozart's additions were incorporated; it is, therefore, a mistake to assert that Mozart left it out.

Yours faithfully,

Manchester, January 31, 1903.

W. B.

## SALISBURY CATHEDRAL.

DEAR SIR,—Kindly allow an 'old boy' to thank you for your most interesting article on Salisbury Cathedral. In connection with this subject the following, taken from a 'Register of old Choristers' compiled by Rev. E. E. Dorling, late Master of the Choristers' School, may perhaps interest your readers:—

Extract from a small manuscript book in the handwriting of Walter Kerr Hamilton, Canon and Custos Puerorum, afterwards Bishop of Salisbury, labelled *Choristers of Salisbury, 1851.*

Rules which used to be pasted up in the Surplice Closet at Church:—

Rule 1.—A Choral Boy coming to Church with dirty hands or face shall forfeit *two pence.*

Rule 2.—A Choral Boy wearing his hat in Church shall forfeit *two pence.*

Rule 3.—A Choral Boy laughing, talking, or making a noise shall forfeit *two pence.*

Rule 4.—Either of the £10 Choral Boys not being at Singing School before bell goes shall forfeit *three pence.*

Rule 5.—The under £10 Choral Boys leaving any parts down in the Choir that are brought from the Organ Loft shall forfeit *three pence.*

Rule 6.—A Choral Boy coming to Church in a heat shall forfeit *three pence.*

Rule 7.—A Choral Boy kicking another in Church shall forfeit *three pence.*

Rule 8.—A Choral Boy banging the door on entering the Church shall forfeit *three pence.*

Rule 9.—A Choral Boy running into Church shall forfeit *two pence.*

Rule 10.—A Choral Boy seen throwing a stone shall forfeit *three pence.*

Rule 11.—A Choral Boy being late to Church, either morning or afternoon, shall forfeit *three pence.*

Rule 12.—Each forfeit doubled on Sundays.

Mr. Dorling, in commenting on these rules, says:—'By the kindness of Mr. John Harding' (who was Bishop's Boy from 1831 to 1832 and is, I believe, still living), 'a small manuscript relating to the forfeits has come into the possession of the compiler.

'It runs as follows:—

'To John Harding.

'John Harding, 10d.; Charles Mott, 8d.; Francis Gilmour, 3d.; George Chitty, 3s. 2d.; Henry Richardson, 1s. 2d.; Charles Brown, 1s.; John Henry Bromage, 1s. 8d.; John Hibberd, 2s. 8d. The Forfits. "Charles Brown."

This is of interest as showing that in the Thirties the code of rules which Bishop Hamilton copied was not a dead letter; and as recalling the fact that at that date—indeed, between the years 1580 and 1851—the number of Choristers was eight. It also suggests the question—What small piece of Choristers' ritual is indicated by Charles Brown's signature? Why did the 6th boy make a return of the 'forfits' to the Bishop's Chorister?

Yours faithfully,

45, Alma Square, N.W.

EDMUND ROGERS.

February 7, 1903.

## MRS. NEWMARCH ON BORODIN AND CUI.

At the meeting of the Musical Association on the 10th ult., Dr. Charles Maclean in the chair, Mrs. Newmarch read a paper entitled 'Borodin and Cui,' being the third of a series devoted to 'The development of National Opera in Russia.'

Alexander Borodin, born at St. Petersburg in 1834, was the illegitimate son of the Prince of Imeretia, one of the most beautiful of the old kingdoms of the Caucasus. He inherited, therefore, a strong sympathy with the sentiment and the music of the East. As a boy he was as gifted for music as for science, but eventually decided in favour of the latter, and became first an army doctor, and afterwards a distinguished professor of chemistry. He continued to practise music as an amateur until, at the age of twenty-eight, he met the composer Balakirev, who gave



a more serious direction to his musical gifts. His first Symphony, in E flat major, displayed all the potential qualities of his genius, as well as his masterly use of the national style. Stassov, the celebrated art critic, urged Borodin to compose an epic opera, and supplied him with a rough plot taken from an early Slavonic rhapsody, 'The epic of the army of Igor.' Mrs. Newmarch gave some account of this remarkable prose-poem, which she thought might be compared for its national interest to the Arthurian Legends. After giving an outline of the libretto, she went on to describe the difficulties under which Borodin worked. The freshness and cohesiveness of 'Prince Igor' were quite remarkable when we remember that it was composed piecemeal, at intervals snatched between his daily round of laboratory work and boards of examination.

César Cui presented a complete contrast to Borodin. Both shared the lyrical tendency: but while Borodin's music was very national in style, Cui's French origin showed itself in all his compositions. Cui was born at Vilna, in Poland, in 1835. His father was a French officer who had dropped out of the retreat from Moscow in 1812. César Cui showed a precocious talent for music, but was sent to the School of Military Engineering, where he made a most successful course of study. He was afterwards appointed professor of fortification, and counted among his pupils the present Tsar, Nicholas II. Cui met Balakirev in 1856 and became his first disciple. His reputation as an operatic composer began with the performance in 1861 of 'William Ratcliff,' an opera founded on an early play by Heine. The subject was too melodramatic to please the realistic tastes of the Russians. The opera, as regards style, is a compromise between the lyrical operas of Glinka and the declamatory and realistic music-drama 'The Stone Guest' by Dargomijsky. Therefore Cui, who had held up the latter as a model in his critical articles, found himself assailed for inconsistency by his adversaries. The grace and tenderness of the music of the heroine *Mary*, the sincerity and warmth of emotion, which culminates in the passionate love-duet between *Mary* and *Ratcliff*, go far to atone for a crude libretto and many shortcomings in style and musical treatment. 'Ratcliff' was followed by a more mature work, 'Angelo,' based on a play by Victor Hugo. In this work, which was completed in 1874, Cui shows far more skill in the use of melodic recitative, and has raised his orchestration to a higher level than in any previous composition. The dramatic movement is treated with greater breadth and is more effective than in 'Ratcliff.' 'Angelo' seems to mark the zenith of Cui's power as an operatic composer. It was followed by a modification of his style. As Cui's military duties made increasing demands on his time, and his energy for great undertakings became less, he turned to the cult of small forms, and inspiration became secondary to elaborate workmanship. His style now loses much of its warmth and sincerity and becomes artificial and finical. Mrs. Newmarch enumerated Cui's operas—eight in all—and sketched their leading characteristics. Summing up his position as a composer, she found it somewhat paradoxical, for the following reasons:—First, although he was a staunch adherent of the Russian national school, the national element was rarely present in his own music. Secondly, while evidently more gifted as a vocal than as an instrumental composer, he reflected the methods, and even the mannerisms, of such composers as Chopin and Schumann. These were not the best models on which to found a broad and effective operatic style.

Mrs. Newmarch then referred to Cui as a critic. Although we owed him a debt of gratitude for calling our attention to the wonderful activity of the New Russian School, we must not accept his views as altogether comprehensive. He had devoted much time to the defence and propagation of this national school; but, paradoxically, it was just where the strongest manifestations of the national spirit had appeared—in Moussorgsky and Rimsky-Korsakov—that his sympathy and judgment were most deficient.

The interest of the paper was much enhanced by the vocal illustrations beautifully rendered by Mrs. Henry J. Wood, accompanied on the pianoforte by her husband. Mrs. Wood sang Vladimir's 'Recitative and Cavatina' from Borodin's 'Prince Igor,' in her native tongue, and afterwards two examples of Cui's style, 'Chanson de Mariam' and 'Chanson Circassienne,' from the French version of his opera 'Le Prisonnier du Caucase.'

#### MORECAMBE MADRIGAL SOCIETY.

(BY OUR SPECIAL CORRESPONDENT.)

At the annual Open Night of the Morecambe Madrigal Society, which took place on the 20th ult., the general standard of the singing was well worthy of the Society's high reputation. The programme consisted of seventeen madrigals and part-songs, besides a verse of 'God save the King'; and the extraordinary variety of interest that marked the series as a whole challenged attention quite as much as the excellence of the singing in several individual cases. The grace and sweetness of the celebrated 'Cynthia,' by Croce, were rendered with entire success, and the character of Pearsall's nobly harmonised 'Great God of love' was also thoroughly well conveyed in the performance. Another bright modern composition showing the influence of the madrigal style which was exquisitely given was Sullivan's 'When love and beauty,' and in a lighter style Parry's 'Come, pretty wag' was a striking success. In obvious contrast with all the other pieces were the two part-songs by Brahms—the solemn 'Autumn,' and the more simply fanciful 'Vineta' in an earlier manner. These were both rendered with the insight and sympathy to be expected from a Society which has taken a leading part in making such treasures accessible to the British choral singer. 'Now, O now I needs must part,' by Dowland—the lutenist of Shakespeare's sonnet—had the interest of quaintness. This so-called madrigal, which has given rise to a weak modern hymn or metrical psalm tune, is not at all in the madrigal style, being completely homophonic and consisting in the main of a reiterated four-line stanza. The singing was throughout remarkable for good blend and balance, also for intelligent phrasing and rhythmical treatment. The only point to be regretted was that the backing of the stage, consisting of theatrical scenery, had a deadening effect on the voices. Mr. R. G. W. Howson conducted.

#### CHORAL COMPETITION AT QUEEN'S HALL.

What was described as a Grand Chair Eisteddfod was held at the Queen's Hall on the 18th ult. But no bard was chaired, and the real Hamlet of the play—which turned out to be an exciting one—was the competition by male-voice choirs for a prize of £50. Seven choirs competed, two composed of London Welshmen, and the others coming from Wales. The test-piece was a long and difficult dramatic chorus 'The Destruction of Pompeii,' by Mr. D. C. Williams. In this piece the composer has given ample opportunities for Welsh singers to give vent to their natural ardour and intense feeling. Owing to the complexity of the music several of the choirs had difficulty in keeping in tune.

Rhymney, under Mr. Daniel Owen, contrived to give a remarkably fine performance, technically correct, thrilling in its dramatic energy, and moreover in tune. This choir was awarded the prize, the London Welsh, South London Welsh, Rhondda and Abertillery choirs following close behind. The Gwent Choral Society, under Mr. Tom Stephens, gained the prize in the mixed-voice choirs, the test-piece being 'We never will bow down' (Handel), a chorus that, having done duty in hundreds of Welsh competitions, might very well be placed in an Index Expurgatorius as regards gatherings of this kind. The competition closed shortly before midnight. The hall was crowded by a warmly interested but somewhat uncritical audience. Mr. Daniel Price and Dr. McNaught adjudicated; Mr. David Hughes was the hard-worked and obliging honorary secretary.

## London Concerts, Recitals, &c.

### ROYAL CHORAL SOCIETY.

It was satisfactory to see such a large audience at the Albert Hall on January 29, when the Royal Choral Society, under the spirited conductorship of Sir Frederick Bridge, gave a performance of Mr. Coleridge-Taylor's 'Hiawatha'; for the work is one of the most picturesque compositions of modern times, and repetition increases esteem. The trilogy was performed in its entirety, and its interpretation may be said to have been the best secured by the Society. The choristers are now familiar with the score, and the expression infused into the choruses showed that they comprehended the spirit animating the music. The solo portions were effectively sung by Madame Sobrino, Mr. Ben Davies and Mr. Watkin Mills.

### THE BROADWOOD CONCERTS.

The concerts which are surely destined to succeed under the ægis of Messrs. Broadwood have been really notable for the zeal with which they have been undertaken, and the energy with which they have been prosecuted. On the penultimate day of January, for example, Mr. Alberto Randegger's new Sonata for pianoforte and violin in E minor was produced at one of these concerts, and the new work assuredly demonstrated that young composer's very versatile ability. Mr. Randegger knows the value of being modern in his writing; he never of set purpose panders to the past; yet it would seem that in this composition he went to the older masters for his inspiration. In form, the work could not be objected to by the veriest admirer *temporis acti*. The technique is, however, distinguished by great ingenuity, and by a fine sentiment of instrumental rightness.

At the concert on the 12th ult., Mr. Cyril Scott's Quartet in E minor for pianoforte, violin, viola and violoncello was given for the first time. The work is perhaps a trifle 'long drawn out.' At times you feel that there should be a close, whereas—as in a fit of generosity—the composer presses continuation upon you. Still, the work is certainly both thoughtful and earnest. It has character too, and character always implies promise. It had the advantage also of a splendid interpretation. Herr Kreisler played wonderfully, and his companions, MM. Emil Kreuz and Ludwig Lebell, with Mr. Scott himself, were admirable; the third movement especially (*Allegretto amabile*) went with peculiar distinction. To sum up, one can hardly confess to an extreme enthusiasm in regard to this quartet. It is youthful in so far as the composer evidently considers that rejection is something of a superfluity. Experience alone teaches the value of selection. Mr. Lawrence Rea sang two Schubert songs and two Elgar songs with refinement, and the concert terminated with César Franck's lovely and meditative Quintet in F minor—a work so full of actual poignancy that it reminded one of Tennyson's 'Tears, idle tears.' The quintet was finely played by MM. Harold Bauer, Kreisler, Charles Jacoby, Emil Kreuz and Ludwig Lebell.

### SYMPHONY CONCERTS.

The concerts given by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, on January 31 and the 14th ult., at Queen's Hall, only call for passing comment. At the former remarkably fine performances were given of Brahms's second Symphony in D and Tchaikovsky's 'Theme and Variations' from his third Suite, and Mr. Harold Bauer played with great brilliancy the pianoforte part of Schumann's 'Introduction and Allegro Appassionata' (Op. 92) and Liszt's 'Todtentanz.' Madame Felix Kraus was unable to fulfil her engagement, but Dr. Kraus sang two extra songs owing to his wife's absence. The chief feature of the second concert under notice was the performance of Mr. Eugen d'Albert's Violoncello Concerto in C (Op. 20), which had only once previously been performed in London, at the concert given by the Sunday Concert Society (also at Queen's Hall) on January 20, 1901. The work is in four sections, but is played through without break. The most pleasing is the *Andante*, which possesses melodic and expressive charm and is impressively approached. The solo part

was beautifully played by Herr Hugo Becker who, it may be mentioned, was the soloist on its introduction into England by the Hallé Orchestra at Manchester on March 1, 1900. Mention is also due of the dramatic delivery by Miss Tita Brand, the daughter of Madame Marie Brema, of 'Bergliot,' with Grieg's impressive music. Highly-finished performances were secured of Schubert's 'Unfinished' Symphony and Mozart's 'Masonic' funeral music, the latter composed in 1785.

### ROYAL COLLEGE OF MUSIC.

One of the most memorable musical events of the past month was the first performance in England of M. Glazunow's seventh Symphony in F on the 17th ult. at the Royal College, under the conductorship of Sir Charles Stanford. The first and third movements, the latter a *Scherzo*, are pastoral in character and combine gaiety with idyllic grace and a freshness of diction that are very attractive. The *Andante* in D minor is built upon a chorale-like melody round which are woven most effective contrapuntal embellishments. The central section at a first hearing seemed somewhat too long, but in its entirety this number is impressive. The *Finale* is somewhat noisy, but relief is provided by a graceful second subject, and the movement brings the work to a vigorous and emphatic conclusion. The programme also included Herr Humperdinck's Cantata 'Das Glück von Edenhall,' and Brahms's Rhapsody for contralto, male-voice chorus and orchestra, the solo in the latter being excellently sung by Miss Edith B. Hall. Mention is also due of the clever violin playing of Mr. Haydn Wood in Vieuxtemps's Violin Concerto in D minor.

### MISS MARIE HALL.

A most remarkable début was made at St. James's Hall on the 16th ult. by Miss Marie Hall. This young artist is manifestly so extraordinarily gifted that her ultimate position in the first rank of violinists would seem to be assured. Her executive ability is of the same kind as that of M. Kubelik, and is also combined with considerable expressive power. She was recalled six times after Tchaikovsky's Concerto in D, and at her conclusion of Wieniawski's 'Faust' to Fantasia she had to return no less than nine times to the platform. Miss Hall was most sympathetically supported by the Queen's Hall Orchestra under the direction of Mr. Henry J. Wood. We give some biographical particulars and a portrait of this gifted young lady on p. 173.

### AMATEUR ORCHESTRAL SOCIETIES.

The most notable of the concerts given by these societies at Queen's Hall was that which took place on the 11th ult., when the King and the Prince of Wales attended the smoking concert of the Royal Amateurs. Doubtless stimulated by the Royal presence, the band, under the direction of Mr. Ernest Ford, played with remarkable verve, particularly in the Overture to Weber's 'Oberon' and in Tchaikovsky's 'Casse Noisette' Suite. Herr Max Wolfstahl, a young violinist not yet twenty years of age, played with taste and brilliancy, but he has yet much to learn. The vocalists were the Misses De Solla and Mr. Kennerley Rumford. The Stock Exchange Orchestral and Choral Society, conducted by Mr. Arthur W. Payne (orchestra) and Mr. Munro Davison (choir), gave an excellent concert on the 3rd ult., to which distinction was imparted by the revival of M. Saint-Saëns's second Symphony in A minor (Op. 55), a well-written and pleasing work dating from 1864. The Strolling Players held their concert on the 12th ult., when the most important works performed were Schubert's 'Unfinished' Symphony and the overture to Mozart's 'Magic Flute.' Mr. William Shakespeare ably conducted.

Miss Elise Joran's concert at St. James's Hall on the 4th ult. was chiefly remarkable for her revival of M. Moszkowski's Pianoforte Concerto in E (Op. 59), in which she played with great brilliancy. An excellent orchestra was skilfully conducted by Mr. Landon Ronald, who during the evening played the accompaniments to his cycle of 'Four love songs,' sung for the first time in public by Madame Pauline Joran, sister to the concert-giver.

Mr. Landon Ronald was also the conductor of Miss Gladys Naylor-Carne's concert in the same hall on the 2nd ult. This young lady, who comes from Cornwall, and is not yet out of her teens, appeared in the dual capacity of pianist and violinist; as the former in Tchaikovsky's Concerto in B flat minor, and as the latter in Max Bruch's Concerto in G minor. In both these works she exhibited remarkable executive ability for one so young, but there can be little doubt that she would be wiser to devote herself more particularly either to the pianoforte or to the violin.

Miss Ethel Barns and Mr. Charles Phillips gave their third chamber concert on the 10th ult., at Bechstein Hall, at which was played for the first time in London two 'Novelletten,' by Mr. Coleridge-Taylor. These proved to be arrangements of two of his Haytian Dances, written for a string quartet, with triangle and tambourine *ad lib.* The 'Novelletten' are characteristic and engaging pieces, and may safely be recommended to amateurs. Mr. Charles Phillips sang for the first time Mr. Coleridge-Taylor's vigorous and effective setting of Walt Whitman's stirring lines, 'Beat, beat, drums.' Mention is also due of two clever new songs, respectively entitled 'Renaissance' and 'The wild, red roses of Canada,' from the pen of Mr. R. H. Walthew.

A Catholic Choir Festival was held at Queen's Hall on the 16th ult., when meritorious performances were given of Mendelssohn's 'Lauda Sion' and Gounod's 'Gallia.' In the former, Miss Agnes Nicholls sang the soprano solos with devotional fervour. The other soloists were Miss Florence Power, Mr. Elliston Webb, and Mr. Walter Dolphin. Mr. Arthur Barclay, musical director of the Brompton Oratory, who conducted, secured an excellent rendering of Thomas Wingham's Concert Overture in F.

Handel's Coronation anthem, 'Zadok the Priest,' formed the chief feature of the annual concert given by the London Sunday School Choir at the Royal Albert Hall on the 14th ult. The choir, which numbered 1,000 voices, sang with good effect in the vocal portion of Handel's majestic work, and in the Sanctus chorus from 'Elijah.' The orchestra, conducted by Mr. David M. Davis, played Mendelssohn's Overture in C (Op. 24), originally composed for a military band, and the soloists were Madame Antoinette Sterling and Mr. Andrew Black. The choir sang admirably under the baton of Mr. William Whiteman, and Mrs. Mary Layton and Mr. Horace G. Holmes presided at the pianoforte and organ respectively.

The English Ladies' Orchestral Society, conducted by Mr. J. S. Liddle, gave a most successful concert on the 18th ult. at St. James's Hall. The programme was most commendable, for it included Schubert's rarely-heard Overture in D, Gade's Symphony in B flat (Op. 20), and Sir Hubert Parry's attractive Suite for small orchestra in F. The last-named work was in particular excellently rendered under the composer's direction. The vocalists were Mdlle. Rose Stelle and Mr. Thomas Meux.

A new cantata entitled 'Once upon a time,' by Madame Liza Lehmann, was produced by the National Sunday League at the Queen's Hall on the 22nd ult. with every indication of popular favour. The librettist, Mr. G. H. Jessop, in telling very quaintly the old story of the Sleeping Beauty, verges as near to operatic treatment as the cantata form will allow. The story is eked out by a narrator, in a speaking part occasionally accompanied. There is no great subtlety in the music; it is thematic in texture, characteristically graceful and imaginative, often naïve and sometimes dramatic. A dainty waltz chorus showed the composer at her best. We are not convinced that the pianoforte part, which was much in evidence, is adequate in the circumstances. One longed for more orchestral colour. Miss Lydia Nevil, Miss Marie Brema and Mr. Lloyd Chandos sang the

solos, the first-named especially gaining success. Miss Marion Terry read the narrator's part with great charm, and Madame Lehmann presided at the pianoforte. Mr. Allen Gill conducted as usual skilfully.

Unstinted praise is due to Miss Edith Robinson for the excellence of her programmes and their interpretation at her historical violin recitals on the 3rd and 19th ult. at Bechstein Hall. Her renderings showed sympathy with many schools, and her technical ability excited esteem. Mrs. Hutchinson assisted at the first, and Mr. Francis Tovey at the second recital.

Miss Grace Sunderland and Mr. Frank Thistleton gave an interesting historical recital of chamber music on January 27 at the Brinsmead Galleries. The selection included a sonata in A for violin, flute and violoncello, with harpsichord, by Dr. William Boyce.

Other pianoforte recitals worthy of record were those given by Mr. Leonard Borwick on the 6th and 13th ult., at St. James's Hall, which certainly have increased his artistic reputation; Signor Busoni on the 12th ult. at Bechstein Hall; Madame Kleeberg on the 4th and 11th ult. at the Salle Erard; the advent of Senor José Vianne da Motta, an accomplished Spanish pianist, on the 11th ult. at Bechstein Hall, and his second recital on the 18th ult.; and Mr. Neville G. Swainson on the 17th ult. at the same hall. Herr Kreisler's violin recital at St. James's Hall on the 9th ult., which provided an hour and a-half of continuous pleasure, should also be recorded.

Mr. Edward G. Croager's Musical Society (formerly known as the West Hampstead Choral and Orchestral Society) gave a concert at the Hampstead Conservatoire on the 17th ult. The choir sang with excellent effect Hiller's 'Song of Victory,' Parry's 'Blest Pair of Sirens,' Gade's delightful 'Spring's Message,' and Eaton Fanning's choral ballad 'The Miller's Wooing,' and were well supported by an efficient orchestra. Miss Edith Patching (an excellent soprano) sang the solo in the 'Song of Victory,' and the other vocalists were Mr. Gervas Cooper and Mr. Edgar Coyle. Mr. Charles Fry contributed two musical recitations, ably accompanied by Mr. Croager.

The Dulwich Philharmonic Society gave a performance of Sullivan's 'Golden Legend,' preceded by the same composer's Overture to 'Macbeth,' at the Crystal Palace on the 14th ult. The solo vocalists were Miss Perceval Allen, Madame Eleanor Cleaver, Mr. Whitworth Mitton (who appeared in place of Mr. Henry Beaumont), Mr. Fred. H. Gould and Mr. Charles Knowles. The choruses were admirably sung, and we have again to acknowledge the care exercised by the painstaking conductor of this excellent Society—Mr. Arthur Fagge. The organist was Mr. Walter W. Hedgcock.

The Ealing Philharmonic Society, under the conductorship of Mr. E. Victor Williams, gave their second concert of the season on January 28. The programme contained some interesting works, the orchestra in particular distinguishing itself. The choral works consisted of the 'Ave Maria,' 'Vintage Song' and 'Finale' from Mendelssohn's 'Loreley,' and Schumann's 'Gipsy Life.' The solo vocalist was Miss Mary Lund.

The Finsbury Choral Association gave an excellent performance of Coleridge-Taylor's 'Hiawatha' music on the 19th ult., in which the chorus greatly distinguished themselves. Mr. Allen Gill conducted.

Handel's 'Acis and Galatea' was successfully performed by the Stephens Memorial Choral Society, North Finchley, on the 12th ult., under the careful direction of Mr. G. H. Powell.

## MUSIC IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, February 9.

The interest of music lovers in the American metropolis is chiefly occupied just now with what may be called the operatic problem. Mr. Maurice Grau's health has broken down, and he has been commanded by his physician to quit work. The gentlemen associated with him in the organization known as the Maurice Grau Opera Company are unwilling to renew the lease of the Metropolitan Opera House unless they can have Mr. Grau's services, and we are therefore all at sea touching the future of the opera. The owners of the Opera House do not care to repeat the experiment which they were forced into eighteen years ago at the financial failure of the first season, and undertake to give opera on their own account; nor are they willing to give the enterprise to the highest bidder. They want a guaranty that the entertainments shall remain of the highest order, and for such a guaranty they must rely upon the character, skill and experience of the next manager. There have been numerous applicants, but few have seemed to have the requisite status. As yet speculation alone is possible. The directors are proceeding with the utmost deliberation, feeling that come what may opera is assured for next season at least.

'Ernani' has been revived after a silence of nineteen years, and Madame Sembrich won a pretty triumph in it; but popular interest oozed away with the first representation. The most substantial individual success seems to have been achieved by Madame Sembrich in 'La Fille du Régiment,' and Madame Nordica in the Wagner dramas. There has been one serial representation of the dramas constituting 'The Ring of the Nibelung,' and another is announced outside of the subscription. The performances have been good musically, but poor in nearly every other respect—the same old tale of slipshod stage management.

The operatic situation here also threatens to complicate a movement which has for its purpose the betterment of the concerts of the Philharmonic Society. This venerable institution elected Mr. Walter Damrosch conductor at the close of the last season. Its performances have suffered from the usual defects of bands with organized membership. Players will grow old, and, as President Jackson remarked about the Civil Service, touching men in office, 'few die and none resigns.' Mr. Damrosch thought that a betterment might be brought about by the establishment of a fund to be applied to the engagement of better artists in place of some who had manifestly outlived their best usefulness, and the steady employment of the orchestra—making it permanent in the sense that the Boston and Chicago orchestras are permanent. His appeal received a generous response, about 20,000 dollars per year for four years being subscribed within a few days; but just as the necessary negotiations between the committee representing the subscribers and the directors of the Society are about to begin, comes the intelligence that Mr. Damrosch, who distinguished himself some years ago by directing a very successful season of opera, has been invited to put in a proposition for the lease of the opera house. He cannot simultaneously be director of the opera and conductor of the reorganized Philharmonic Society, and it is not yet known to what extent the offer of help to the concert institution is a personal tribute to him. Neither have the directors of the Society indicated that they are willing to make any changes in their organization. So this, too, remains suspended like the operatic question.

The recent concerts of the Philharmonic have introduced but a single novelty—the first part of César Franck's 'Psyché,' heretofore unknown on this side of the ocean, and, indeed, seldom played in Paris since it was first brought forward. Mr. Sam Franko's Concerts of Old Music, of which there is always something to be said, are meeting with more than their former success, having benefited somewhat from the interest aroused by Mr. Arnold Dolmetsch, whom he introduced with his wife at the first concert. Mr. Dolmetsch's archaic performances

won an unexpected degree of popularity in public as well as in private. Since he has taken his departure for home three foreign artists have effected their entrances on the American concert platform effectively. They are Miss Ada Crossley, contralto, Madame Roger-Miclos, French pianist, and Herr Hugo Heermann, German violinist.

H. E. KREHBIEL.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

The most important musical event of the last few weeks has been the first performance of Anton Bruckner's ninth Symphony—a most meritorious and, let it be said, highly successful venture on the part of the two societies engaged therein, viz., the Concert Verein and the Wagner Society. Capellmeister Loewe, who some days previously had interpreted the complicated work at the pianoforte to an invited audience, conducted the performance from memory, in a manner which elicited general admiration. The Symphony having been left unfinished by Bruckner, consists of only three movements—a pathetic *Allegro* in D minor, a highly original *Scherzo* in the same key, and a blissful *Adagio* in E major. In accordance with the known desire of the deceased composer, his *Te Deum* was produced in the place of the projected final movement. I am inclined to consider the first and second sections of the work as forming the very best of all Bruckner's productions. They are entirely free from those eccentric, semi-rhapsodical elements with which he has not unjustly been reproached by critics of his earlier compositions. The performance created an immense enthusiasm. How much of this may have been due to feelings of veneration for the Viennese master and the splendid interpretation given to his work, the future only can show.

Another sensation, though of an entirely different nature, was the first appearance of a young English artist, Miss Marie Hall. Trained at the school of Sevcik, in Prague, where Kubelik and other distinguished violinists of the present day have pursued their studies, the lady has developed powers which should ere long place her in the front rank of living violinists. Coming before her audience with a programme in which figured some of the most exacting pieces written for the instrument, it was difficult to know which to admire most—her stupendous technique, her delicate and perfectly unaffected musical feeling and interpretative insight, or the rhythmic verve of her playing, the latter being indeed a quality rarely exhibited by exponents of the gentler sex.

A young Viennese musician, Von Arbter, has recently introduced himself most favourably in musical circles as the composer of a pianoforte sonata, a very pleasing string quartet, and some clever songs. All these compositions are most musician-like productions, displaying a noteworthy talent from which greater things may be looked for in the future.

At one of the recent concerts of the Philharmonic Society, the first performance was given of a symphony by Hermann Graedener, the esteemed professor of composition at our Conservatorium, which, like previous works from his pen, proved to be a serious and ably written composition. Another novelty was the production at a concert of the Gesellschaft der Musikfreunde of a charming and characteristic chorus for female voices, with orchestra, entitled 'Elfen und Zwerge,' by Robert Fuchs, likewise a professor at the Conservatorium, which was received with great favour.

A new string quartet by Robert Fuchs recently obtained a complete success on its first performance by the Ladies' Quartet Party, led by Frau Roeger-Soldat.

The revival of Weber's 'Euryanthe' at the Imperial Theatre has met with the general interest and grateful recognition of opera-goers. The noble work had not been given here for so long a time that it presented itself practically in the light of a novelty to the great majority of the audience, and its interpretation, under the direction of Herr Mahler, was indeed a magnificent one.



Mesdames Foerster-Lauterer and Mildenburg, and Herren Slezak and Demuth were most excellent representatives of the principal parts, both vocally and histrionically.

A passing allusion may be made to a 'youthful prodigy' of the legitimate order, who has won the hearts of the Viennese public, in the person of Master Florizel von Reuter, of Geneva. This highly gifted and withal most perfectly unassuming boy-violinist of ten, who recently gave some performances here, certainly bids fair, under favourable conditions, to develop into a great artist.

MANDYCEWSKI.

(The letter from Belfast will be found on p. 194.)

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Halford Concerts Society resumed in the Town Hall on January 27 with Tchaikovsky's 'Pathetic' Symphony, the Prelude and Finale from Elgar's 'The Dream of Gerontius,' and Beethoven's Symphony in C minor, a gloomy programme, but finely performed. On the 10th ult. Herr Fritz Kreisler was the soloist in Beethoven's Violin Concerto, and his playing made a great impression. An overture, 'In Autumn,' by Norman O'Neill, who conducted the performance, was well received. Mendelssohn's 'Scotch' Symphony was beautifully played under Mr. Halford's direction.

The Hallé Orchestra, under Dr. Richter, gave the second concert of the series organized by Messrs. Stockley and Sabin, on the 16th ult. The programme comprised Elgar's overture, 'Cockaigne,' Tchaikovsky's 'Francesca da Rimini,' the 'Till Eulenspiegel' of Richard Strauss, and the 'Tannhäuser' overture, none of which were new here. Mr. Max Mossel charmed the audience with his playing of the solo part in Max Bruch's Violin Concerto in G minor, and Madame Marie Brema gave a grand rendering of the closing scene from 'Götterdämmerung.'

On the 12th ult. the Festival Choral Society gave a splendid performance of Beethoven's Mass in D, a work not heard here since the Festival of 1861. The principals were Miss Agnes Nicholls, Miss Hilda Wilson, Mr. Lloyd Chandos, and Mr. H. Lane Wilson. The programme also included the second symphony of Brahms, and the Prelied and Finale from 'Die Meistersinger.' Dr. Sinclair conducted. On the 10th ult. the City Choral Society brought its season to a close with an excellent performance of Sullivan's 'Golden Legend,' and a miscellaneous selection including Tchaikovsky's Overture '1812.' The vocal principals were Madame Sobrino, Miss Alice Lakin, Mr. John Coates and Mr. Charles Tree. Mr. F. W. Beard conducted, and Mr. C. W. Perkins was organist at both concerts.

Chamber concerts have been numerous. On January 30 Messrs. Holden-White (pianoforte), Percy Sharman (violin), and Bertie Withers (violinello), gave an excellent programme in the Temperance Hall to a mere handful of auditors—the artists were not known. At the fourth Harrison Concert in the Town Hall on the 2nd ult., the Willy Hess Quartet, with Mr. Ben Davies as vocalist and Miss Sant Angelo pianist, presented a familiar programme of chamber music.

The Chamber Concert Society, on the 3rd ult., produced Sinding's Pianoforte Quintet (Op. 5) and a Violin Sonata by Enrico Bossi. The Max Mossel Quartet, and Signor Consolo (pianist) and Miss Haidée St. George (vocalist), were the artists engaged. Mr. Max Mossel's drawing room concerts were continued on the 5th ult. Madame Clotilde Kleeborg, Herr Hugo Becker, and Herr Gustav Friedrich (vocalist), gave a delightful programme of short pieces, the only concerted number being Beethoven's Violoncello Sonata in G minor. Dr. Rowland Winn was the accompanist. The Historical Chamber Concerts were resumed in the Temperance Hall on the 14th ult.; Mendelssohn, Gade, and Schumann were drawn upon for the programme.

The Saturday Evening Concerts in the Town Hall calling for notice were the Choral Union's performance of the 'Messiah' (January 24), conductor, Mr. Thomas Facer; and the Midland Musical Society's rendering of

Cowen's 'The Sleeping Beauty,' on the 7th ult., with Mr. A. J. Cotton, conductor. A new choral society has been formed at Northfield, now practically a suburb of Birmingham, and on the 11th ult. the first concert was held, when Mr. Wymark Stratton conducted a very creditable performance of Cowen's 'St. John's Eve.'

The first meeting of the General Committee of the Birmingham Festival took place in the Council House on the 19th ult., Earl Howe presiding. So far, the only new work announced is Elgar's oratorio 'The Apostles,' but Bach's Mass in B minor is to be included in the scheme.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Æolian Male Choir on the 2nd ult. gave a concert at Bedminster Town Hall. There was a large attendance, and the glees, part-songs and choruses rendered were much appreciated. In addition to the pieces sung by the choir, songs were contributed by Miss Eveline Gerrish and pianoforte solos nicely played by Miss Gertrude Williams. The conductor was Mr. F. H. Simpson.

An interesting scheme was prepared by the City Road Choral Society, which on the 3rd ult. held its annual concert under the direction of Mr. Arthur E. Allis. The first part of the concert consisted of Barnby's 'Rebekah,' a work rarely heard in the city. Miss Eveline Gerrish, Mr. H. L. Wensley and Mr. J. W. Davey were the soloists. The accompaniments were given on a pianoforte and organ by Mr. W. S. Palmer and Mr. F. Southby respectively.

The first concert of the season of the Clifton Choral Society, of which Mr. F. W. Rootham is conductor, was held at the Victoria Rooms on the 11th ult. In addition to the choir there was an efficient band composed of Bristol and Bath players, Mr. F. S. Gardner holding the principal first violin. Madame Medora Henson was the solo vocalist. Mendelssohn's 'Loreley' and Sir Charles Stanford's 'The Revenge' were the principal works presented, and they were admirably rendered. The performance by the orchestra was deserving of praise, and besides executing the accompaniments to the productions named, they played Grieg's Overture 'In Autumn,' Weber's Overture to 'Oberon,' the Suite 'Casse-Noisette' by Tchaikovsky, Wagner's overture to 'Tannhäuser,' and 'Huldigungsmarsch.'

The second of the Clifton Chamber Concerts was held at the Victoria Rooms on the 12th ult., the players being Messrs. Herbert Parsons (pianoforte), Hubert Hunt and Maurice Alexander (violins), Ernest Lane (viola), and Percy Lewis (violinello). Adequate performances were afforded of Beethoven's Quartet in C minor (Op. 15, No. 4); Schubert's Fantasia in C major (Op. 159) for pianoforte and violin; and the Pianoforte Quintet in F minor by Brahms (Op. 34). Madame Bertha Wise was the vocalist.

The dramatic concert of the Bristol Choral Society at Colston Hall on the 14th ult. was so largely attended that the building was packed, and many persons had to be refused admission. The attraction was a rendering of Gounod's 'Faust,' including the 'Brocken' scene, with the action that takes place upon the stage. The following artists of the Carl Rosa Company appeared: Madame Lucile Hill (*Margurita*), Mr. Robert Cunningham (*Faust*), Mr. Haigh Jackson (*Valentine*), and Mr. Alexander Bevan (*Mephistopheles*). Other characters were taken by members of the Society—viz., Miss Amy Perry (*Siebel*), Miss Edith Evans (*Martha*), and Mr. F. Baber (*Wagner*). The choir and band numbered 600, the instrumentalists being accommodated on the floor of the hall, as the platform space immediately in front of the choir was reserved for the action of the principal vocalists, who appeared in costume. Mr. Riseley conducted a performance which afforded the utmost gratification to the auditors, who were lavish in their applause.

The programme for the Ladies' Night of the Bristol Royal Orpheus Glee Society on the 19th ult. was noticeable for the new compositions given. Mr. George Riseley, as usual, was the general conductor, but two

other musicians attended to direct the rendering of their own productions. Mr. C. Lee Williams had composed and dedicated to the choir 'Dormi, Jesu!' a charming slumber song, and 'Tally Ho!' a spirited setting of verses which appeared in the 'Sportsman's Vocal Cabinet,' 1830. He also directed the interpretation of his 'Encouragement to a lover,' words by Sir John Suckling, and 'Lost time,' a favourite with the vocalists, and written by him for them some years ago. Dr. Horatio Parker had been asked to contribute a piece to the Society's scheme, and he sent a beautiful composition, 'The Lamp in the West,' which he dedicated to the members. The other novelty was 'Peace and Crown,' by Mr. C. R. Fothergill, a local organist.

### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave its second concert for this season on January 23, too late for notice in last month's issue of THE MUSICAL TIMES. The programme included Tchaikovsky's Pianoforte Concerto in B flat minor, the solo part being finely played by Miss Annie Lord, a talented Dublin young lady and a pupil of Signor Esposito, the conductor of the Society. Mendelssohn's 'Midsummer Night's Dream' music was also played, and the concert ended with the Vorspiel to 'Lohengrin' and the Overture to 'Die Meistersinger.'

The Orpheus Choral Society, under the baton of Dr. J. C. Culwick, on the 10th ult. gave their second concert, at which Wesley's five-part motet 'Exultate Domine' was the *pièce de résistance*. The soloists were Mrs. Jerome Cuthbert, soprano, and Mons. H. Verbruggen, violin.

The Dublin Glee Singers, with Mr. Joseph Seymour as conductor, gave a concert on January 22 of glees and part-songs, including the late Sir Robert Stewart's 'Merry Bells' and some of Dr. Jozé's pleasant arrangements of Irish melodies. Mr. Randal Woodhouse, tenor, and Miss Victoria Delany, violinist, were the soloists.

Great interest has been roused by Mr. Edward Martyn's munificent gift of £10,000 to endow a choir in Marlborough Street Pro-Cathedral to sing, for the first time in Ireland, church music *a capella*—to this sum Archbishop Walsh has added another £10,000. The arrangements in connection with this endowment are under the control of a committee of five persons, of whom Mr. Edward Martyn is one. The only condition attached to his gift is that nothing but *a capella* music is to be sung in the Cathedral. The choir consists of between thirty and forty boys, four tenors, two baritones and two basses, with Mr. Vincent O'Brien as choirmaster.

The prizes in the Composers' Competition in connection with this year's 'Feis Ceoil' have just been adjudicated upon by Sir Walter Parratt. The chief prizes are awarded to W. Harvey Pélissier for his Cantata 'Connla-of-the-Golden-Hair,' and to the Rev. W. Houston Collisson for his orchestral suite 'Rosaleen.'

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the ninth orchestral concert, Edinburgh was given the opportunity of gauging the powers of Mr. Henry J. Wood as a conductor, Dr. Cowen being engaged elsewhere. The 'Egmont' Overture, Tchaikovsky's Fifth Symphony, Liszt's Hungarian Rhapsody No. 2, and the Prelude and Liebestod from 'Tristan' were the chief items in a fine programme. Conductor and orchestra were thoroughly *en rapport*, and overwhelming applause greeted their joint efforts. The tenth concert was made specially interesting by the performance of Dr. Cowen's 'Scandinavian' Symphony and the first hearing of Dr. Elgar's two pieces 'Dream Children.' These charming works were beautifully rendered and warmly welcomed. Mdlle. Olitzka was the vocalist, and made a distinguished appearance. The last concert of the series was devoted almost entirely to Wagner, the exception being Raff's weird 'Leonore' Symphony, which has not been heard here for a number of years, and

at the close ovations were accorded to the conductor, soloists, and band. By its work during the past season the Scottish Orchestra has maintained, and even enhanced, its great reputation. Its constituent elements have never been better, and the performances have been characterised by brilliancy, refinement, and abundant emotional feeling.

The Amateur Orchestral Society's second concert proved that under Mr. Collinson's careful guidance the members are steadily improving in their art and gaining in their power of clear exposition.

The popular concerts of Messrs. Paterson, the Sunday Society, and the Central Halls Company have been too numerous for individual mention, but the good work they are doing among the masses is gratefully acknowledged by all music-lovers among us.

(From a Correspondent.)

Mr. Moonie's Choir gave its seventh annual concert in the Music Hall on the evening of the 6th ult. The works performed were the 13th scene of Max Bruch's 'Odysseus' and Verdi's 'Requiem.' This was the first performance of the 'Requiem' in Edinburgh, and makes another on the list of important works which Mr. Moonie has introduced to our city. In their interpretation of the two works the choir fully maintained their reputation for artistic choral-singing—the earnestness, unanimity of sentiment and variety of tone-colour for which this choir are famed produce effects too seldom evidenced in choral performances. The soloists were Madame Alice Esty, Miss Muriel Foster, Mr. Trevor Evans, and Mr. Robert Burnett, all of whom gave a most sympathetic interpretation of their music. The orchestra,—a splendid band gathered from various parts of the country—under the leadership of Mr. Winram, performed their part of the evening's work in a manner eminently praiseworthy in every respect. Mr. J. A. Moonie conducted with his usual enthusiasm and artistic insight.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

In the absence of Dr. Cowen, Mr. Henry J. Wood occupied the conductor's desk at the twelfth concert on January 27, under conditions which made the event a notable one—viz., the band in excellent form and the programme peculiarly congenial to the conductor. The opening number was Beethoven's 'Egmont' overture, which was splendidly played, but the effort of the evening was Tchaikovsky's Symphony No. 5 in E minor. As an interpreter of the Russian master's music, Mr. Wood rightly holds a very high place, and his reading of the Symphony, although different from what we are accustomed to by reason of the very free use of *tempo rubato*, was a remarkable one. The remaining items on the programme were Liszt's Hungarian Rhapsody No. 2, the Prelude and Finale from 'Tristan and Isolde,' and songs artistically sung by Miss Gleeson-White. At the thirteenth concert, on the 3rd ult., Dr. Cowen secured a remarkably fine performance of Schumann's Symphony No. 2 in C, and a selection from Glazounow's heavily-scored suite de ballet 'The Seasons,' the latter being a novelty, and Mdlle. Rosa Olitzka made an excellent appearance as vocalist. The last concert of the present series took place on the 10th ult., when Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha' and Richard Strauss's 'Wanderer's Storm Song' (first time of performance here) were given by the Choral Union. In Coleridge-Taylor's delightful music, notably in 'The Death of Minnehaha,' the chorus achieved a great success, but the 'Storm Song' proved a task too great for the Society as at present constituted. The solo music was excellently given by Miss Emily Squire and Messrs. Whitworth Mitton and Daniel Price, Mr. Mitton's fine rendering of 'Onaway, awake,' being received with special favour. Mr. Bradley, whose services as chorusmaster are invaluable, conducted the performance with great ability.

Crowded and enthusiastic audiences have been the rule at the Saturday Popular Orchestral Concerts this season, and the management have been successful in

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providing interesting and attractive programmes. Among the items we may single out for special mention this month are Strauss's 'Death and Transfiguration,' two movements from David Stephen's Trio for oboe, horn, and pianoforte, and Mr. F. Siegl's appearance as solo violinist. Strauss's work gains by repeated hearings, and Dr. Cowen obtained capital response from the band at the concert on January 31. The Trio, which gained the Lesley Alexander Prize in 1901, is the work of a gifted local musician, and is a very clever piece of chamber music. Although losing in effect through being performed in a large concert hall, the work was well received, especially the last movement, which is founded on two well-known Scottish songs. Mr. Siegl, who shares the leader's desk with Mr. Sons, received quite an ovation for his playing of the *Adagio* and *Finale* from Wieniawski's Violin Concerto.

At the annual plébiscite concert on the 13th ult. the programme included Schubert's 'Unfinished' Symphony (which headed the poll), Tchaikovsky's '1812' Overture and 'Nut-Cracker' Suite, Strauss's 'Death and Transfiguration' (the third performance this season), and the introduction to the third act of 'Lohengrin.' The management announce an extra concert to be given in May, at which the Joachim Quartet will sustain the programme. The season which has just closed must be regarded as one of the most successful for many years, and Dr. Cowen is to be warmly congratulated on the all-round excellence of the Scottish Orchestra's performances.

Associated with the Scottish Orchestra, the Paisley Choral Union gave Parts 1 and 2 of 'Hiawatha' on January 30, but the performance failed to reach the standard attained at previous concerts. Mr. Lloyd Chandos achieved some distinction in the solo music, and Mr. James Barr was at his accustomed post in the conductor's desk.

Under the indefatigable leadership of Mr. John Cullen the Pollokshields Philharmonic Society continues to show steady advance towards artistic excellence. The Society's performance of Part 1 of Haydn's 'Creation,' and Dvorák's 'The Spectre's Bride,' on the 16th ult., was one of much merit, the choruses being sung with great crispness and verve, and giving evidence of painstaking preparation. The accompaniments were carefully played by a full band, led by Mr. Daly, and Miss Ethel Wood and Messrs. Henry Brearley and Ivor Foster gave a good account of themselves in the solo music. On the 17th ult. the students of Notre Dame Training College gave a public concert, the programme of which, both with respect to selection and execution, was unusually fine. The chief numbers were Wilfred Bendall's cantata for female voices, 'The Lady of Shalott,' Schubert's 'Sérénade' for alto solo and chorus, De Rille's 'The Martyrs of the Arena,' and Riga's 'La triple devise,' all of which were sung with that beauty of blending, phrasing, and enunciation which so characterises the choral music of this College. Some instrumental items were no less successfully performed, and the accomplished teachers who are charged with the music of the College are to be congratulated on their splendid work.

#### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the concert given at the Shire Hall, Gloucester, on the 6th ult., by the Gloucester Instrumental Society, under the direction and conductorship of Mr. E. G. Woodward, the programme included Auber's 'Zanetta' Overture, Wieniawski's Concerto No. 2 in D minor for violin and orchestra, M. Henri Verbruggen soloist, Beethoven's Symphony No. 1, and Elgar's 'Sevanilla.' Herr Verbruggen also played in faultless style Sarasate's 'Zigeunerweisen,' for which he was enthusiastically recalled. The vocalist was Madame Bertha Wise, the accompaniments being shared by Madame Amy Watson and Mr. A. W. H. Hulbert. Mr. E. G. Woodward has played no small part in the local activity in regard to orchestral music in the city of Gloucester.

The Cheltenham Philharmonic Society gave a successful concert in the Winter Gardens, Cheltenham, on the 18th ult. The orchestra of seventy performers, conducted by Mr. C. J. Phillips, performed the following selections: Beethoven's 'Egmont' Overture, Mozart's

Symphony in G minor, Liszt's Hungarian Rhapsodie No. 1, the Rakoczy March from Berlioz's 'Faust,' Tchaikovsky's Overture 'Solennelle,' 1812, Wagner's 'Träume,' 'Tannhäuser' Overture, and 'Kaiser' March, and Schubert's 'Moments Musicaux' (for strings). Mr. Dalton Baker, a young baritone with a voice of good power and compass, sang the 'Clown's Prologue' from 'I Pagliacci' (Leoncavallo) and 'The Swordsman' (Wallace) with great success.

Two musical societies have been formed in Stroud this season—the Choral, and the Orchestral Society. Their object is to unite all the different musical interests of the district into one body, and already good work has been done in this direction. Two concerts were given on the 19th ult. In the afternoon there were performed part of Schubert's Unfinished Symphony, Grieg's 'Peer Gynt' Suite, Mozart's Overture 'Zauberflöte,' and Elgar's 'Pomp and Circumstance' March. In the evening the 'Messiah' was given by a band and chorus numbering over 150. The soloists were Miss Maggie Davies, Mrs. G. W. Lane, Mr. Gwilym Richards, and Mr. Robert Radford, and Mr. J. Edis Tidnum conducted the performances. The Societies have met with hearty support from residents to the neighbourhood, and have commenced what we believe will be a career of great usefulness. May all success attend their efforts!

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The eighth programme put forward on January 27 by the Philharmonic Society was of much interest. It contained Brahms's 'Tragic' Overture (Op. 81), for which Dr. Cowen obtained a distinguished rendering; Grieg's Pianoforte Concerto in A minor (Op. 16), the solo part being in the able hands of Mr. William Backhaus; Cowen's 'Scandinavian' Symphony and Rubinstein's Dances from 'Bal Costumé' (Suite No. 2). Mr. Ffrangcon Davies sang Rossini's 'Largo al factotum' and Löwe's Ballade 'Edward.' At the concert given on the 10th ult., Cowen's 'Coronation Ode,' Strauss's Tone Poem 'Don Juan,' Rameau's Suite 'Castor and Pollux,' Tchaikovsky's 'Capriccio Italien,' Arthur Hervey's bright and pleasing overture 'Youth,' and Weber's 'Oberon' Overture were performed. The solo in the 'Ode' was admirably sung by Miss Perceval Allen.

The Orchestral Society resumed operations on the 7th ult., when Mr. Rodewald presented an attractive programme. Tchaikovsky's 'Romeo and Juliet' Overture, the first movement of Joachim's Hungarian Concerto, in which Mr. Alfred Ross—a local violinist with deservedly far more than a merely local reputation—admirably interpreted the solo part, the love-duet from 'Die Walküre,' in which Miss Agnes Nicholls and Mr. Webster Millar joined, Stanford's First Irish Rhapsody, and Strauss's Tone-Poem 'Death and Transfiguration,' completed the scheme.

On the 12th ult. there was given at the College of Music a rendering of Mendelssohn's 'Athalie,' in which Miss Amy Leedham, Miss Edith Henry, Miss Marion Henshaw, and Miss Lizzie Emsley took part, together with an orchestra under the skilful leadership of Mr. Carl Courvoisier, while Mr. W. I. Argent conducted.

The appearance of the Blackpool Glee and Madrigal Society at Bootle on January 27 attracted a large gathering of those who are in especial interest in singing. Under the direction of Mr. Herbert Whittaker a well-varied programme was worked through. An event of high interest and considerable musical worth occurred on January 26 at the Concert Hall, Liscard, when at Mr. C. Heinecke's concert there appeared the Liverpool Ladies' Orchestra, under the conductorship of Mr. Theodore Lawson. The solo pianists were Miss M. Grierson and Miss M. Beddome, the violinist, Miss Minnie Wise, and Miss Amy Leedham was the vocalist.

Considerable influence is at work in the matter of the 'Liverpool Municipal Orchestra,' the movement towards the organization of which I chronicled in my last letter. The pros and cons are being discussed energetically, but at the time of writing nothing definite has been decided.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the thirteenth Hallé Concert of the present season, held on January 22, the numbers were large, no doubt on account of the 'Symphonie Pathétique'—the only tolerably recent orchestral work that the greater public of Manchester has taken to its bosom. It has not been so terribly hackneyed here as in London, and there was no suggestion of staleness in the performance that Dr. Richter obtained from the orchestra. On the same occasion an excellent first performance was given of Stanford's 'Irish Rhapsody,' the racy themes and zestful rhythms of which found considerable favour. Mr. Stenhammar, a Scandinavian pianist, introduced his own Piano-forte Concerto, which proved to be a work of some fanciful and poetic charm, though without strong originality. His playing was on a par with the composition—fluent and effective enough, but falling short of masterly quality in the tone production. Beethoven's sombre 'Egmont' Overture was the opening piece. On January 29 the concert opened with a faultless rendering of the 'Zauberflöte' Overture, and Max Bruch's 'Sérénade Concerto' for violin was introduced by Mr. Willy Hess who, together with the orchestra, brought out all that is best in the composition. The real success of Mr. Hess's playing at this concert was obtained in the great Chaconne, which he played in masterly style. Sir A. C. Mackenzie's 'Cricket on the Hearth' Overture found no great favour, but Dvorák's D minor Symphony—not heard at these concerts for a long time before—astonished by the splendour of the orchestration and the inexhaustible wealth of the composer's invention. The freedom and finish of the performance were alike remarkable. The fifteenth concert on the 5th ult. brought the annual 'Elijah' performance, in which the choir and orchestra distinguished themselves, and Mr. Webster Millar—a singer trained in Manchester—gave the tenor solos with unquestionable success. Mr. Santley sang the *Prophet's* part for something like the twenty-fifth time in Manchester, and Miss Helen Jaxon and Miss Edna Thornton were fairly successful with the soprano and contralto 'solos.' On the 12th ult., when Glazounov's Seventh Symphony was to have been given for the first time in England, there was a disappointment, caused by an accident to the harpist, and the 'Eroica' was substituted almost at the last moment—with a highly-favourable effect upon the attendance. The young Viennese pianist, Mr. Gottfried Galston, played fairly well in Brahms's second Concerto.

Mr. Hess appeared with his Cologne Quartet at the Harrison Concert on the 4th ult., at which a splendid performance of Dvorák's 'Negro' Quartet was given, and Miss Pauline St. Angelo played pianoforte solos in a most brilliant manner. On the 6th ult. the Bohemian Quartet appeared at the Schiller Anstalt with much success. At Mr. Brand Lane's fifth concert the choir (on festival scale) sang fairly well in 'Hiawatha's Wedding Feast,' Mendelssohn's 'Walpurgis Night,' and Stanford's 'Phaëdra's Croon.' The orchestra, usually a weak point at these concerts, was better than usual. On the 13th ult. Mr. Kenneth Carne Ross, a young singer trained for some years at the Royal Manchester College and afterwards in Italy and France, gave a recital of song, exhibiting his agreeable and well-produced baritone voice in modern German and older French and Italian songs, besides a sombre and rather violent air from Verdi's 'Otello,' and a selection from Arthur Somervell's also distinctly sombre 'Maud' cycle. He was best in Carissimi's 'Vittoria.' At the sixth Gentlemen's Concert on the 18th ult. the Brodsky Quartet gave Volkmann's second and Tchaikovsky's first string Quartet in their usual masterly style, and the Manchester Orpheus Glee Society—probably the best male-voice choir in the north of England—gave glees and part-songs by Stainer, Schumann, Horsley, Sullivan, Goss, Pitt, Bishop, Hatton and Bridge. They obtained their opening notes in each case without the help of any instrument, and sang throughout with high technical excellence, doing best in 'The long day closes,' by Sullivan.

## MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the Newcastle and Gateshead Choral Union an exceptionally interesting orchestral concert was given in the Town Hall, Newcastle-on-Tyne, on the 11th ult., by the Hallé Orchestra, under the conductorship of Dr. Hans Richter. The programme, chosen by plébiscite, contained two important novelties so far as Newcastle is concerned—Tchaikovsky's *Fantasie* after Dante's 'Francesca da Rimini' and Richard Strauss's symphonic poem 'Tod und Verklärung,' both of which were received with unmistakable marks of approval. Mendelssohn's 'Midsummer Night's Dream' music, two popular numbers from Wagner, and a very fine performance of Beethoven's 'Eroica' Symphony completed the programme.

The most interesting feature of the Newcastle Chamber Music Society's concert on the 13rd ult. was the first performance in Newcastle, in its entirety, of Grieg's String Quartet in G minor, by the Bohemian Quartet, Messrs. Hoffmann, Suk, Nedbal and Wihan, in whose hands the work was remarkably well played. The programme also included Beethoven's Quartet in F (Op. 18), and songs by Schubert, Brahms and other composers were well sung by Mr. Norman Ridley.

Quite a new departure was made at the third Harrison Concert in the Town Hall, Newcastle, on the 6th ult., in the engagement of the Willy Hess String Quartet, who gave a very fine rendering of Dvorák's Quartet in F, (Op. 96), based largely upon negro melodies. Mr. Willy Hess gave a brilliant performance of Laub's Polonaise in G (Op. 8); Mr. Grutzmacher was equally successful in Volkmann's Romance in E for violoncello, and Miss Pauline St. Angelo delighted her audience by her clever playing of pianoforte pieces by Liszt and Rubinstein. Mr. Ben Davies, as the vocalist of the evening, charmed everyone by his sympathetic rendering of Handel's 'Waft her angels,' and Schubert's 'Sérénade.'

A very creditable performance of Mr. Coleridge-Taylor's 'Hiawatha's Wedding Feast' was given in the New Co-operative Hall, Chester-le-Street, on the 18th ult., by the Chester-le-Street Choral Society, under the direction of the Rev. Canon Hughes. The soloists were Miss Mary Bowmaker, Mr. Edward Kellett and Mr. John Nutton.

(The letter from Norwich will be found on p. 194.)

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The two works performed at the concert given by the Nottingham Sacred Harmonic Society on the 5th ult. were Sullivan's 'Martyr of Antioch,' with which the chorus and orchestra are tolerably familiar, and Elgar's 'Coronation Ode.' The soloists were Madame Lulu Gillespie, Miss Hilda Wilson, Mr. Joseph O'Mara and Ivor Foster, and Mr. Wright at the organ and Mr. Allen Gill as conductor contributed largely to the evening's enjoyment. Lovers of chamber music enjoyed a rich treat at Miss Cantelo's second subscription concert on the 12th ult. The artists were Mr. Louis Pécskai, Mr. Herbert Walenn and Miss Cantelo, and the programme was culled from Bach, Mozart, Beethoven, Schumann and Brahms.

The members of the Stapleford Choral Society gave a selection from 'Elijah' on the 17th ult., under the direction of Mr. G. Spencer, in connection with an organ recital by Mr. F. Wyatt for the benefit of the Parish Church New Organ Fund. Quite a flutter was created in organ circles by the deviation from ordinary routine in the construction of the new organ at All Souls' Church, Radford. The organ was opened on the 19th ult. by Mr. Liddle, of Southwell Cathedral. It is impossible to go into detail, but it may be stated that the organ is tubular pneumatic in construction, draw-knobs for stops are replaced by a row of keys under the book-ledge, and there is 'one pedal controller to each manual automatically providing a suitable pedal bass to any combination of manual stops and couplers.' The specification was drawn up under the supervision of Mr. F. Wyatt.



## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

An effort initiated a year ago to establish a musical society which should organise the musical resources of the scattered districts of Mid-Derbyshire bore fruit on the 11th ult., when in the Stephenson Memorial Hall, Chesterfield, the Mid-Derbyshire Choral Union made its first public appearance. A large amount of educational and organising work had been done during the autumn and winter by the founder and trainer of the Society, Dr. S. Bertram Siddall, of Stonebroom, and several 'touring' performances of the 'Messiah' and 'Elijah' had resulted in the discovery of much excellent vocal material. At last an ambitious venture was decided upon, and on the date named Coleridge-Taylor's 'Hiawatha's Wedding' and Stanford's 'The Revenge' were performed in a highly creditable manner. The chorus-singing revealed first-class qualities, both of tone and style. Attack, enunciation and expression were alike excellent. The Sheffield Orchestra had been engaged, and, besides playing in the two works, performed Beethoven's C minor Symphony, the Overture to 'William Tell,' and Mendelssohn's Violin Concerto (solo Mr. J. H. Parkes). Mr. H. Brearley was the vocal soloist. The concert was conducted by Dr. Coward, of Sheffield. Such a venture for a society recruited from an entirely rural district is deserving of this somewhat extended reference. Its future should be still more fruitful unto good works.

To make complete the record of the city's musical doings since Christmas, I must first allude to an excellent concert given by the St. Peter's (Abbeydale) Choral Society on January 27, under Mr. W. Gadsby's direction. Mendelssohn's 'Christus' and 42nd Psalm were admirably sung. On the previous night the Hathersage Choral Society had performed Romberg's 'Lay of the Bell' under Mr. F. W. Hulme's control. February found the musical fixtures coming thick and fast. A performance on the 3rd ult. of Mendelssohn's 'St. Paul' by the Wincobank and Blackburn Harmonic Society under Mr. A. Swaine proved successful. The Sheffield Sunday School Union Festival held in the Albert Hall on the 9th ult. furnished a 'sign of the times' in the excellent singing of a juvenile choir of 500 voices—our future choralests—under Dr. Coward. Mr. J. W. Phillips was at the organ. Other musical fixtures calling for mention are a performance of 'Elijah' at the Attercliffe Wesleyan Reform Chapel under Mr. George E. Kitching, and the concert of the Brincliffe Musical Society, at which Mr. J. H. Parkes directed an excellent first performance in Sheffield of Tchaikovsky's 'Casse Noisette' Suite.

There has been a welcome plenitude of chamber music during the month. At Mr. Harrison's Concert on the 3rd ult. the Willy Hess Quartet appeared, playing Dvorák's Quartet in F (Op. 96), and a week later, under Miss Foxon's auspices, the Bohemian Quartet visited the city and played works by Dvorák (Op. 106, in G), Beethoven (Op. 18, No. 4), Borodin, and Grieg. The vocalists at the two concerts named were Madame Marie Brema and Madame Blanche Marchesi respectively. Mr. Percy Sharman and Mr. Holden-White also gave an enjoyable chamber concert on the 11th ult., in which they were assisted by Mr. Withers (violinello) and Madame Seymour. An interesting item was the Sonata for Violin and Pianoforte (Op. 18) by Richard Strauss. Tchaikovsky's Pianoforte Trio in A minor (Op. 50) was also included in the scheme.

The Sheffield Teachers' Operatic Society gave a week's performances of 'The Yeomen of the Guard,' in the Albert Hall, at the end of the month, and the Barnsley Operatic Society similarly performed 'Iolanthe' in the Harvey Institute.

Messrs. John Broadwood and Sons have arranged to provide rooms at 33, Great Pulteney Street, Piccadilly Circus, to be at the disposal of their clients for lessons, practice and rehearsals. These rooms can be engaged at any time, or can be secured in advance by application to Mr. S. H. Walrond, Secretary.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

## LEEDS.

The most generally interesting event of a somewhat busy month has been the revival of a seldom heard work by Handel—his setting of Dryden's smaller 'St. Cecilia Ode.' This was undertaken by a newly-organized society, the Headingley Choral Society, and took place on the 19th ult. It was the more welcome, since our experience of Handel in the West Riding, where his music is so much cultivated, is after all limited to three or four of his most familiar works, and this one has a freshness and character all its own. The soloists were Mr. James Wilson and Mr. Tom Child, and a creditable performance, especially as regards the orchestral details, was given under Mr. H. Percy Richardson's direction.

A novelty to Leeds was Strauss's music to 'Enoch Arden,' which was heard at a concert given by Mr. C. Wilkinson on the 12th ult. Mrs. Beerbohm Tree recited the poem most artistically, and Mr. Wilkinson was the pianist. At the same concert a most promising contralto was introduced to Leeds in Miss Mary Boyd, who possesses a good voice and exceptional dramatic intelligence. Mr. John Dunn was the violinist. Strauss also took a prominent place in the programme of a very interesting chamber concert given on January 27 by Mr. Sharman (violin) and Mr. Holden-White (pianoforte), when they played that composer's early Sonata in E flat (Op. 18). With Mr. Withers, a very accomplished young violoncellist, they also played Tchaikovsky's 'Elegiac' Trio in A minor (Op. 50).

With these exceptions the concerts have not presented anything of striking interest. The subscription concert on January 28 was, however, a thoroughly enjoyable one. The Hallé Orchestra, under Dr. Richter, was chiefly responsible for the programme, which included the 'Pastoral Symphony,' not heard at Leeds for about twelve years! The Philharmonic Society's chorus contributed two pieces, the 'Vätergruft' of Cornelius and the 'Dirge for Two Veterans' by Dr. Charles Wood, produced at the last festival. The chorus-singing reached a very high level of accuracy and refinement, most creditable to their trainer, Mr. Fricker; indeed, we have to go back to the earlier festivals to find anything of equal finish in a Leeds chorus. The soloist in both works was Mr. Frederic Austin. On the 4th ult. the Leeds Choral Union gave a concert, the chief feature of which was Gluck's 'Orpheus,' with Miss Giulia Ravogli in the part she has made her own. Originally the programme included Professor Parker's Norwich work, 'A Star Song,' but on second thoughts the Society decided to repeat Elgar's 'Coronation Ode,' which had proved to the taste of their subscribers when given at an earlier concert of the season. Miss Alice Esty, Miss Taggart, Mr. Burrows, and Mr. Herbert Parker were the principals, and Mr. Alfred Benton conducted.

The remaining Leeds events may be passed over briefly. The 'Bohemian' Chamber Concert Society gave one of their enjoyable smoking concerts on the 21st ult., when Beethoven's Quartet in F (Op. 18, No. 1) and Rubinstein's in C minor (Op. 17, No. 2) were played by Messrs. Elliott, Wright, Nichols, and Giessing. On the following evening the Leeds Parish Church Choir gave their annual concert, at which Gade's 'Erl-King's Daughter' was performed under the direction of the organist, Mr. Alfred Benton.

## BRADFORD.

On the 13th ult. Dr. Richter and the Hallé Orchestra were chiefly responsible for the programme of one of the subscription concerts. Beethoven's Fourth Symphony, which is hardly ever heard in these parts (the last West Riding performance by a professional orchestra of which I can find a record was at these concerts in 1892), Strauss's 'Don Juan,' and Saint-Saëns's Fifth Pianoforte Concerto in F (Op. 103) were the chief things. The pianist was Busoni, who played magnificently. Anything more delightful than his interpretation of a couple of choral preludes by Bach cannot be imagined. Mr. Midgley, who supplies most of the chamber music Bradford

has an opportunity of hearing, has given two more of his concerts. On January 21 the Kruse Quartet party appeared, and played D'Albert's fine quartet in E flat, a beautiful, dignified work, together with Brahms's Pianoforte Quartet in A (Op. 26), in which Mr. Midgley was pianist, and the second of the Rasoumowsky Quartets. At the second concert, on the 18th ult., a local quartet party appeared. On the 14th ult. the Bradford Permanent Orchestra gave a concert, the peculiarity of which was that ten out of the fourteen pieces were vocal. The result was, however, a marked increase in the attendance, from which it may be concluded that the Bradford people have not even now acquired a taste for orchestral music. On the 20th ult. the Bradford Festival Choral Society, under Dr. Cowen, gave an unusually strong programme, including Parker's 'Hora Novissima,' Dr. Cowen's 'Coronation Ode' (both for the first time in Yorkshire), with 'Walpurgis Night' by way of ballad. The principals were Miss Helen Jaxon, Miss Edna Thornton, and Messrs. Collings and Foster, who sang well, while Dr. Cowen secured a generally creditable reading from band and chorus, his Ode being particularly well done.

#### OTHER TOWNS.

At Huddersfield two of the subscription concerts have taken place. On January 27 the 'London Trio' (Madame Amina Goodwin, Mr. Simonetti, and Mr. Whitehouse) played pianoforte trios by Dvorák (Op. 65) and Arensky (D minor) with a highly-finished ensemble; and on the 10th ult. Mr. Ben Davies, with Mr. Alfred Hollins as pianist and organist, gave pleasure by their artistic performances. On the 7th ult. the Philharmonic Orchestra gave an interesting cycle of overtures from Handel and Mendelssohn. The former was represented by a work of exceptional rarity and interest, the overture to his first opera, 'Almira,' dating from his early Hamburg days, but already characteristic in its vigour and stateliness. Mr. Ibeson conducted.

#### MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Brodsky Quartet from Manchester visited Belfast and rejoiced the lovers of chamber music with two admirable concerts on January 30 and 31. Each of the members of the Quartet is a master of his instrument, and their performances show how carefully they have studied the true interpretation of the great works.

The third Subscription Concert of the Philharmonic Society took place on the 13th ult., and in many respects the concert was the most interesting of the season. In the first place, Mons. Ysaye appeared for the first time in Belfast and honoured the Society's orchestra by permitting them to accompany him in Beethoven's violin concerto, played as he alone can play it. He also played a Sarabande and Gigue by Bach, and Vieuxtemps' Ballade et Polonaise, accompanied by Herr Willibald Richter. The chorus and orchestra performed, for the first time in Ireland, 'Wanderer's Sturmlied,' an early work of Richard Strauss, a very difficult and exacting composition, full of cleverness and variety.

#### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society, which was last year reconstructed on a larger scale, and migrated from Noverre's Rooms to Saint Andrew's Hall, gave a very successful concert on the 5th ult. The Philharmonic was on this occasion joined by the Norwich Choral Society, a body which must not be confounded with the Norwich Festival Chorus, now so ably conducted by Dr. A. H. Mann.

Coleridge-Taylor's 'Meg Blane' (with Miss Muriel Foster as the vocalist) formed the principal item of a very interesting programme. The band, under the careful training of Dr. Bates, shows decided improvement. In the second part of the programme Miss Kathleen Bruckshaw (pianoforte) gave great pleasure by her refined and artistic playing in Beethoven's Choral Fantasia (Op. 80), Chopin's Nocturne in G minor, and an 'Etude'

by Liszt, and Handel's 'Largo' was performed by Miss Noverre (solo violin), Miss Miriam Timothy (harp), and Dr. Bunnett (organ) and strings (orchestra). Dr. Bates conducted his forces with watchful care and discretion.

A pleasant concert was given on January 29 by the Norwich Orchestral Union, under the baton of its conductor, Mr. Ernest Harcourt. Miss Edith Patching was the vocalist and Miss Glendenning the solo violinist.

Benedict's 'Saint Cecilia' formed the principal attraction at the North Walsham Society's concert under the conductorship of Mr. A. S. Wilde. The choir showed evidence of good training. The vocalists were Miss Mildred Rix, Miss Cockrill, Mr. Gawthrop and Mr. Frank Perfit. Mr. Wilde also on the 19th ult. conducted an interesting programme at Sheringham Town Hall, when Macfarren's 'May day,' with Miss Mildred Rix in the principal part, was performed.

At the Corporation Organ Recital on the 21st ult. the Norwich Union Fire Office Orchestral Society made a welcome first appearance under their conductor, Mr. Curtis. Mr. Sawford Dye and Mr. Andrewes were the vocalists, and Dr. Bunnett contributed three organ solos, one being a Fantasia from his own pen.

### Miscellaneous.

Mr. Henry King, Secretary of the Coronation Choir and to the Coronation Dinner given to Sir Frederick Bridge, was the gratified recipient of a handsome testimonial presented to him at the Church House on the 19th ult. The token of the esteem in which he is held took the dual form of an address and gold watch and chain, subscribed for by ninety-seven persons including Sir Frederick Bridge, Sir Hubert Parry, Sir George Martin, the Hon. Spencer Lyttelton and others. The watch bears the following inscription:—

This Watch, together with a Gold chain and an address, was presented to Mr. Henry King (Secretary to the Coronation Choir) on the 19th February, 1903, in recognition of his valued services as Honorary Secretary in connection with the dinner given by some members of the Coronation Choir to Sir Frederick Bridge, M.V.O., Mus. Doc. (Director of the Music at the Coronation Service) on the 28th November, 1902.

The presentation was made by Mr. James Matthews, chairman of the Committee, in terms of high appreciation of Mr. King's valued services connected with the Coronation, and Sir Frederick Bridge, in his usual genial mood, added some humorous and pungent remarks. Mr. King returned thanks in a few well-chosen words, saying:— 'I feel it quite beyond my power to adequately express my feelings to you for all this kindness. I may say, however, that it is most gratifying to know that anything I may have done towards promoting the success of the dinner in honour of Sir Frederick Bridge has been so highly appreciated; and I am greatly touched by the presence of so many kind friends here to-day.' The company also included Mr. C. Rube, Mr. A. K. Hichens, Dr. Larkin, honorary secretary, and Mr. Joseph Monday, treasurer to the Testimonial Fund.

The Report and Accounts of the Bristol Musical Festival held in October last have been published. It appears that the attendance—13,936—was larger than at any previous Festival, and exceeded the meeting of 1896 by 2,060 persons. The financial result showed a balance on the right side of £67 9s. 7d.

Mr. Stewart Macpherson has resigned the conductorship of the Westminster Orchestral Society, to the great regret of the members.

The London Organ School, directed by Dr. Yorke Trotter, will in future be known as the London Music School.

Mr. W. Arundel Orchard has been appointed conductor of the Sydney Liedertafel.

We are requested to state that Mr. Hugo Görlitz, 119, New Bond Street, is the only official British representative of the 'Richard Wagner festival plays, Munich' referred to in our January issue, p. 41.

## Foreign Notes.

FRANKFORT-ON-MAIN.

A monument to Raff, by the Munich sculptor Ludwig Sand, has been completed, and is to be unveiled next May in the Frankfort cemetery. Joachim Raff, the distinguished Swiss composer, was director of the 'Hoch' Conservatorium, a post which he retained up to the time of his death.

MEININGEN.

Herr Wilhelm Berger, director of the Musikalische Gesellschaft at Berlin, has been selected as successor to Herr F. Steinbach from amongst more than a hundred competitors.

MILAN.

The second number of the *Gazzetta Musicale* in its new form under the title *Musicale Musicisti* gives an interesting article on the Puccini family. Giacomo Puccini was born at Lucca in 1712, where in 1740 he became organist of the cathedral. He was a great friend of the famous Padre Martini. Antonio Puccini succeeded his father, and he is known as the composer of a Requiem Mass and thirteen operas. His son Domenico, organist and pianist, died at the age of forty-four, leaving four children, among whom was Michele, father of Giacomo Puccini, the composer of 'La Tosca.' Of the last named there is a brief account of his early days; also a picture of the house at Lucca in which he was born.

ROUEN.

During the present month, says *La Vie Musicale*, there will be produced at the Théâtre des Arts a new opera by M. Isidore de Lara, entitled 'Siddharta.' The principal rôles have been assigned to Mlle. Charpentier and MM. Victor Maurel and Sylvain. From the same source we read that the composer's 'Messaline' has been given five times at Nîmes, and with ever-increasing success.

PARIS.

'Titania,' a musical drama in three acts, libretto by MM. Louis Gallet and André Corneau, music by M. Georges Hué, was successfully produced at the Opéra Comique on January 20. *Le Ménestrel* considers the music incomparably superior to the poem; and though the former sometimes lacks in originality, that precious quality is not always wanting. The writer regrets that the composer slavishly follows the Wagnerian method. *Le Guide Musicale* describes the book, but passes no criticism on it. In the music it finds inspiration at times at a low ebb. Both papers, however, speak in high terms of the skill and refined taste displayed by the composer.

In *Le Ménestrel* of the 8th ult. there is an article by M. Raymond Bouyer concerning the manner in which the hundredth anniversary of the birth of Hector Berlioz ought to be celebrated. For some time past announcements have been made of a Festival to be held at Grenoble during the month of August next; there are to be speeches, orpheonist competitions, fêtes, &c., but with exception of a proposal made by a society to give a performance of 'Faust,' the French master's music is conspicuous by its absence. Unless therefore a strong musical scheme is put forward, the above-named writer's dissatisfaction with the Grenoble programme seems fully justified. He 'dreams of something very different to commemorate the birth; something thoroughly Berliozian.' That a celebration of some kind should be held at Grenoble, the chief town in the department of Isère, in which Berlioz was born (Côte St. André), is natural enough, but Paris—where the French master lived, laboured, and died without due recognition of his genius—is the right place in which to pay special honour to his memory.

M. Arthur Pougin, in an article which appeared in *Le Ménestrel* of the 1st ult., entitled 'La Semaine Noire,' delivers as it were a funeral oration on the two composers, Augusta Holmès and Robert Planquette; on the writer, Edmond Neukomm; and on the vocalist, Numa Auguez. Of the first he says that of all the women in France who, during the past hundred years, devoted themselves to composition, she was the most gifted; and

that notwithstanding her almost religious reverence for César Franck and her ardent admiration for Wagner, her artistic personality did not suffer. Of Planquette we read that 'without wishing to do hurt to his memory, it may be said that his fortune was greatly in excess of his artistic merit.' His old *camarade* Neukomm he describes as a talented writer, but one whose life lacked definite aim. He was, by-the-way, the nephew of Chevalier Neukomm, the pupil and friend of Haydn. Auguez is named a 'chanteur de premier ordre.'

A Festival of British Music is to be held in London, and it is pleasing to hear that Paris—or perhaps we ought to say M. Gailhard—proposes to honour her eminent living composers, Reyer, Saint-Saëns and Massenet. His idea is to have a Reyer cycle at the Opéra with 'La Statue,' 'Sigurd' and 'Salammbô'; a Saint-Saëns with 'Samson et Dalila,' 'Henry VIII.' and 'Les Barbares'; and a Massenet with 'Thaïs' and 'Le Cid.' And then, as mentioned above, at the close of the year there may be a Berlioz cycle.

## Country and Colonial News.

BRIEFLY SUMMARISED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.*

BARNSTAPLE.—Dr. H. J. Edwards's sacred cantata, 'The Epiphany,' was performed at the Parish Church on the 1st ult., under the direction of Mr. Sydney Harper. The church choir was augmented for the occasion, and the solos were sung by Master Harold Davis, Mr. Sydney Harper, and Mr. J. Northcote. The same work has been also given within a few days at North Petherton Church and at Okehampton Parish Church. The composer presided at the organ at each of the performances.

BASINGSTOKE.—The Choral Society gave a concert in the Town Hall on the 10th ult., when Gade's 'Spring's Message,' Mendelssohn's 'As the hart pants,' and various part-songs were performed. Madame Blanche Powell, Miss May Hayden and Mr. Dalton Baker were the solo vocalists, while the instrumental portion of the programme comprised a Concerto for four violins by Maurer, two movements from Grieg's violin and piano-forte Sonata in G, and Moszkowski's 'Ballade' for violin. Mr. H. E. Powell conducted.

BATH.—The Bath Society of Gleemen gave their first annual concert at the Assembly Rooms on the 5th ult., when the feature of the programme was their excellent rendering of the following part-music: 'Glees, 'Strike the lyre' (Cooke), 'Who comes so dark?' (Callcott), 'The Storm' (Dürner); Madrigals, 'Come, let us join' (Beale), 'Down in a flow'ry vale' (Festa); Part-Song, 'Hymn to Night' (Beethoven). The solo vocalists were Miss Lilian Rea, Mr. William Irving, Mr. E. J. Parker, and Mr. T. A. Gass; Mr. Parker's songs with humming accompaniments by the gleemen attracted special attention. Mr. J. Horsell conducted.

BODMIN.—A very successful rendering of Stanford's 'The Revenge' was given in the Public Rooms on January 28 by the Nonconformist Choirs Association, under the able conductorship of Mr. H. M. Lamerton. The instrumental accompaniments were supplied by the Falmouth Philharmonic Orchestra. The second part of the programme included four pieces by the St. Andrew's Quartet, songs by Madame Minadieu, a violin solo 'Zigeunerweisen' (Sarasate) by Miss Bertha Treweske, and German's 'Nell Gwyn' Dances by the orchestra. Mrs. A. L. Stephens was at the pianoforte.

CANTERBURY.—The King's School Musical Society gave a concert on the 10th ult., when an interesting programme was provided, which included Schubert's 'Rosamunde' ballet music, the march and chorus from 'Tannhäuser,' and the first movement of Haydn's Symphony in C. A special feature was the performance of several pieces composed by local musicians. These included an Intermezzo, Dr. H. C. Perrin; Coronation Waltz, Cecil Gann; *Finale* of Suite 'Lavengro,' and Coronation Prize March, the last

three by Percy Godfrey. Each of the composers named conducted his own work, the remainder of the concert being directed by Mr. Godfrey.—On the 19th ult. the Canterbury Cathedral Musical Society performed Handel's 'Judas Maccabæus,' with orchestral accompaniment, in the Cathedral, under the baton of Dr. Perrin, Cathedral organist, and two movements of Beethoven's second symphony were also finely rendered. The solos were taken by the Cathedral choristers and by Messrs. Louis Godfrey and F. Noakes.

DONCASTER.—The Musical Society gave a performance of Sullivan's 'Golden Legend' and Mendelssohn's 'Walpurgis Night' in the Corn Exchange on January 30. The choir sang with great power and excellent attack, notably in the chorus 'Come, with torches' and in the choral epilogue to Sullivan's cantata. There was an efficient orchestra augmented by many professional players, and Mr. T. Brameld conducted. The solo vocalists were Madame Emily Squire, Miss Alice Lakin, Mr. Charles Saunders and Mr. Charles Tree.

FORFAR (N.B.).—The Philharmonic Society, under the conductorship of Mr. M. B. Kidd, gave a fine performance of Dvorák's 'The Spectre's Bride' on the 2nd ult. A small string orchestra (led by Mr. Cole, of Glasgow) with Miss Jean Hill at the pianoforte and Mr. D. W. Neill at the harmonium, supplied the accompaniments. Miss Gordon Pillans, and Messrs. J. W. F. Adams and Robert Burnett were the soloists.

HONITON.—The Honiton Choral Society gave their seventh annual concert on the 19th ult. The works performed were Stainer's 'Crucifixion' and Brahms's 'Song of Destiny.' The band and chorus numbered eighty performers, and Mr. R. W. Higgins conducted two very successful performances.

HORSHAM.—The Musical Society gave a performance of Coleridge-Taylor's 'Hiawatha' on the 4th ult. at the King's Head Assembly Rooms. The soloists were Miss Alice Holman, Mr. Henry Beaumont and Mr. Graham Smart. The choir sang with spirit, and the orchestra, led by Mr. W. M. Quirke, was also efficient. Mr. R. Harris at the organ and Miss Laura Sapey at the pianoforte rendered useful assistance; Mr. A. P. Whitaker conducted.

LEIGHTON BUZZARD.—The Leighton Buzzard and Linsdale Musical Society, recently formed, gave their first concert at the Corn Exchange on the 17th ult., when the programme included Stainer's 'Daughter of Jairus,' Thomson's Madrigal, 'The Fairy Queen,' and the part-songs, 'The departure' (Mendelssohn) and 'Song of the Vikings' (Fanning). The band and chorus consisted of seventy performers, and the solo vocalists were Mr. Cyril Harrison, Mr. Seth Hughes, and Mr. John Challis; Mr. G. A. Hardesty was the conductor.

LANELLY.—A musical service was held at St. Peter's Church on the 10th ult., when Valentine Hemery's sacred cantata 'Soldiers of the Cross' was rendered by the choir, numbering over 100 voices. The solos were taken by Miss Mary Hallam, Miss Gladys Griffiths, Mr. F. A. Coombs, and Mr. J. Marker. Miss Maggie Davies presided at the organ, and the choirmaster, Mr. J. W. Godsell, conducted.

PRIORS LEE, SALOP.—The Choral Society, assisted by the St. George's Orchestral Band, led by Mr. W. C. Watkiss, gave a successful concert on the 16th ult., the chief feature of which was Van Bree's 'St Cecilia's Day.' The solo part was admirably rendered by Miss Maud Hammond Ball. In the second part, which was miscellaneous, Messrs. T. Price and W. Birtles assisted as vocalists, and Messrs. W. H. Hyde and J. Finney as solo violinists. Mr. J. E. Blakemore conducted.

SOUTHEND-ON-SEA.—An excellent performance of Gounod's 'Redemption' was given by the Choral Society on the 17th ult. in the Pier Pavilion. The orchestra (led by Miss Harrington) and chorus numbered about 120, the principal vocalists engaged being Miss Kate Cherry, Miss Marion Icton, Madame Annie Layton, Mr. Harry Stubbs, and Mr. Arthur Barlow, all of whom acquitted themselves with credit and distinction. Miss Marion Gregory presided at the pianoforte, Mr. A. Bizzey at the organ, and Mr. W. Whiteman conducted.

TIMPERLEY.—The Vocal Society, conducted by Mr. H. Mozart Sheaves, gave a concert in the Stockport Road Schoolroom on the 16th ult., when the choir sang the following part music:—'For the New Year' and 'Hunting Song' (Mendelssohn); Shepherds' Chorus, 'Rosamunde' (Schubert); Market Chorus, 'Masaniello'; 'Liberty' and 'The Miller's Wooing' (Eaton Fanning); 'Spring Song' (Pinsuti); 'O lovely May' and 'The Chase' (Edward German). These were interspersed with vocal and violin solos by Miss Keal, Miss Twyford, Mr. James Lowe, Mr. A. H. Nock, and Miss Burrows.

TORRINGTON.—The Amateur Musical Society gave its first concert in the Town Hall on the 3rd ult., when Stainer's 'Daughter of Jairus' was the main feature of the programme. The solos were sung by Master Harold Davies, Mr. Sydney Harper, and Mr. B. T. James, the conductor being Mr. F. J. Webber. The miscellaneous second part included the chorus, 'Tis thy wedding morning,' from Cowen's 'Rose Maiden,' by the choir, and 'Der Freischütz' overture by the orchestra.

WEYBRIDGE.—Miss Catherine Low and Mr. Sterling Mackinlay gave a concert in the Village Hall on the 12th ult., assisted by Madame Antoinette Sterling and Miss Ivy Angove (violinist). The programme included Schutt's Suite (Op. 44) for pianoforte and violin, and several pieces by Schubert, Chopin and Bach played by Miss Low.

WORCESTER.—The first Chamber Concert by the Worcester String Quartet (Mr. J. W. Austin first violin, Mr. F. Fielder second violin, Mr. A. Quartermann viola, Mr. E. W. Price violoncello) was given in the Public Hall on the 5th ult. Mozart's Quartet in C and Schubert's in G minor were excellently played, as also was Schumann's Pianoforte Quintet (Op. 44), with the assistance of Mr. G. A. Alder. Miss Amy Kendal was the vocalist. This Quartet Concert is the first ever given in this city by local performers, and the members of the Worcester String Quartet may be congratulated on the good work which they have so successfully started.

## Answers to Correspondents.

FAH ME.—'Who was the most eccentric musician?' This is rather a difficult question to answer, but Dragonetti, the celebrated double-bass player, may certainly be placed in the front rank of cranks. He was an inveterate snuff-taker and possessed a large collection of snuff-boxes. At his death his effects included a number of curiously-dressed dolls. With these he used to play with childlike glee. Moreover, he was in the habit of taking to the Musical Festivals at which he performed a selection of these companions, especially a black doll, which he called his wife! It is related that when the coach in which he travelled stopped to change horses at a country inn, 'Old Drag,' as he was called, used to expose to view at the window of the vehicle his dusky doll-wife, much to the amusement of the villagers. His dog Carlo always accompanied him into the orchestra. Dragonetti's speech was a curious linguistic mixture of native Bergamese, bad French, and worse English!

E. J. G.—The history, genuineness, &c., of Tallis's responses as we now know them is an old, old story. You mention Rimbault; but any uncorroborated statement made by him must be regarded with caution. It is to be feared that writers on such matters are too prone to copy from one another without making original research, verifying statements, or giving definite references. The subject is an important one, and we shall keep it in mind with a view to collecting further information, if possible, and setting it before our readers.

E. C.—The standard book on the construction of the organ is that by Hopkins and Rimbault, but it hardly covers the ground of the latest developments of the organ-builder's mechanical skill. We cannot prophesy as to the value of the book you mention until it is published.

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**YORKIST.**—In regard to the proper interpretation of dynamic signs in pianoforte playing you must always be guided by the context. The example you quote (Chopin's Prelude, Op. 28, No. 20) is so phrased that a decrease of tone would naturally attend the beginning of bar 3, in order to get the full effect of the crescendo. The signs  $\leq$  and  $\geq$  are, of course synonymous with *cres.*, and *dim.*; their duplication in certain passages may be read as underlinings of the composer's intentions. In the Chopin Prelude No. 21, in B flat, the *dolce* indication implies tranquillity, and, therefore, softness of tone. Natural feeling, rather than interpretative rules, should be the principle which governs expression in music.

**PURCELL.**—(1) The 'usual remuneration in taking pupils from another teacher' is a matter of arrangement. (2) There is no reason why Gregorian and Anglican chants should not be used at the same service. (3) As to whether electric organs are a success or not, it may be useful in this connection to quote the opinion of an experienced old organ-builder: 'After all, sir,' he said, 'there's nothing like a tracker action, providing it's well made.' (4) We cannot place Local Examinations 'in order of value.' Our space is too valuable for this.

**H. J. R.**—(1) Of Sullivan's music to 'Macbeth' only the overture is published in (full) score, price 10s. net, and the orchestral parts of the complete work are to be had, price three guineas net. Messrs. Chappell & Co. are the publishers. (2) There is a chronological list of Sullivan's compositions at the end of the 'Souvenir of Sir Arthur Sullivan' (George Newnes). The article on Sullivan in the 'Dictionary of National Biography' may be of service to you in this connection.

**H. G.**—(1) Sir George Grove's 'Beethoven and his nine symphonies' is a book on the lines of your enquiry and suggestion. For the latter we thank you and have already taken some steps to carry it out. (2) See the English version of 'Peer Gynt,' by William and Charles Archer (Walter Scott), and 'Four lectures on Henrik Ibsen,' by Philip H. Wicksteed (Swan Sonnenschein).

**L. O. T. W.**—(1) Mr. Fuller Maitland's book entitled 'Masters of German Music' is published by Messrs. Osgood McIlvaine & Co. (2) The sonata by Beethoven known as the 'Kreutzer' is that for pianoforte and violin, key A, Op. 47. (3) There is no book entitled 'Criticisms on music of to-day,' nor is there need of such while the daily newspapers are accessible.

**L. B. D.**—The pianoforte arrangements of Wagner's 'Tristan' (made by Bülow) and 'Die Meistersinger' (made by Tausig) and 'Parsifal' (made by Klindworth) will meet your requirements. An arrangement, by Professor Klindworth, of 'Die Meistersinger' is in course of preparation.

**ANXIOUS.**—The only approaching Musical Competition in Yorkshire or Lancashire of which we have knowledge at which there is an open class for solo sopranos is that to be held at Morecambe on April 29 to May 2. Apply to the secretary, Mr. Powell, Musical Festival Office, Morecambe.

**PRECEPTOR.**—If the term 'musical devices' set forth in the examination syllabus means 'Ornamentation,' then you could not study any better book than that by Mr. Dannreuther on that subject. If it refers to 'Form,' Pauer's Primer on that topic may prove useful.

**R. J. M. W.**—We do not know of the 'charity scholarship of £10 per annum called Harvey's Trust,' available for former choristers who intend to pursue their musical studies. Perhaps some of our readers can furnish the desired information.

**R. T.**—Mr. Balfour's article on 'Handel' appeared in the *Edinburgh Review* of January, 1887. It was subsequently privately reprinted by the author, and, in 1893, included in his published 'Essays and Addresses.'

**F. J.**—An obituary notice, with portrait, of Dr. G. B. Arnold, of Winchester, appeared in our issue of March, 1902, p. 169. We shall be pleased to give a specification of the Winchester Cathedral organ at some future time.

**E. J. H.**—According to the 'Dictionary of National Biography,' the Duke of Wellington possesses a portrait of Garrett Wellesley, Earl of Mornington, but we cannot trace if it has ever been engraved or otherwise reproduced.

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THREE Extra Supplements are issued with the present number:—

1. Portrait of Dr. McNaught, taken specially for THE MUSICAL TIMES by Messrs. Russell and Sons.
2. Facsimile of Beethoven Sketch in the Fitzwilliam Museum, Cambridge.
3. Easter Anthem, 'Sing ye to the Lord,' by C. H. Lloyd.

## THE MUSICAL TIMES.

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